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ULDERICUS GUERNICH, PROTO-TYPOGRAPHUS, PARISIIS, 1469.

ANNALS

OR

Parisian Typography.

CONTAINING

AN ACCOUNT

OF THE

EARLIEST TYPOGRAPHICAL ESTABLISHMENTS

OF

Paris;

AND

NOTICES AND ILLUSTRATIONS

OF THE

MOST REMARKABLE PRODUCTIONS

OF THE

Parisian Gothic Press:

COMPILED PRINCIPALLY TO SHEW

ITS GENERAL CHARACTER; AND ITS PARTICULAR INFLUENCE

UPON

The Early English Press.

BY THE REV. WILLIAM PARR GRESWELL.

LONDON:

PRINTED FOR CADELL AND DAVIES; LONGMAN AND CO.; LACKINGTON AND CO.;  
R. H. EVANS; AND J. AND W. LOWNDES, BOOKSELLERS.

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R. & W. Dean, Printers, Manchester.

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ULDERICUS GUERNICH PROTO-TYPOGRAPHUS PARISIIS 1469.

ULDERICUS GUERNICH natione Germanus unus ex primis Typographis, qui adhuc vivus multas eleemosynas hujus domûs pauperibus erogaverat, tandem suo Testamento legavit ipsi Pauperum communitati, anno Domini 1510, mediam suorum bonorum partem, & debitorum tertiam; ex quâ pecuniâ empta est villa Dannet sita juxta fluvium Matronam. Emptæ sunt quoque domus de Veseley, quæ pars est hujus Collegii protensa à mediâ Areæ parte ad Collegium Divi Michaelis usque, & ædificatæ sunt Grammaticorum Classes."

*It thus appears that GERING bequeathed to the COLLEGE DE MONTAIGU\* the half of his property, and the third part of his debts, amounting together to upwards of 25000 livres—a*

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\* In the year 1496, Erasmus became a pensioner or scholar of this college. "*Vixi*" (he facetiously says) "*Lutetiæ in collegio, cui cognomen ab aceto:*" and by his account, it was then a miserable place of residence indeed! His wretched apartment was in a most disgusting situation. He was fed on rotten eggs and sour wine. The discipline was as cruel as the diet was abominable—and he is said to have contracted there a diseased habit of body, which continued during the remainder of his life. See his *Colloq.* intitled "*Icthyophagia*," which contains many strange particulars concerning this college, and its then régent "*Joannes Standoneus*"—and more particularly the elaborate "*Vie d'Erasme par M. Burigni*," (2 tom. 12. Par. 1757) a work probably of very rare occurrence: and of which Dr. Jortin could not obtain a sight till he had nearly finished the impression of his "*Life of Erasmus*." *Vid.* vol. 2, p. 110, edition in 3 vols. 8vo. Lond. 1808.

sum sufficient to purchase, not indeed a "village" (see Mr. Dibdin's "*Decameron*," vol. 1, p. 23) but the estate or farm of DANNET or ANNET; and in addition to that, "*la maison de VESELEY*," adjoining the site of the college, where they afterwards erected their "*Grammaticorum classes*."

The engraved MARKS or DEVICES with which this volume is embellished, are sufficient in number and variety to shew the general character of those ornaments—of which (as far as concerns the FRENCH GOTHIC PRESS) with few exceptions, may be said:—

"*Facies non omnibus una;*

*Nec diversa tamen:*"

And they are perhaps almost the only specimens connected with the earliest period of Parisian typography, which for their rarity are worth the labour of imitation. The drawings for the engraver were obligingly supplied by MISS REBECCA MILLER, of Liverpool; a young lady equally distinguished by her exquisite taste and ingenuity, and by her constant readiness to perform acts of kindness.

"IMPRIMERIES" were established, according to Panzer, at ABBEVILLE anno 1486—at CHABLITZ anno 1478—at CHAMBERY anno 1484—at LYONS anno 1476—at NANTES anno 1493—at ROUEN anno 1483—and at GENEVA anno 1478. The early impressions of these places correspond closely in character with those of Paris—and many of them are incidentally noticed in the following pages.

DENTON, NEAR MANCHESTER, }

AUGUST 15th. 1818. }



See page 32.

## PREFACE.

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*IT* is expedient that I should lay before the reader an ingenuous account of the origin and design of the present work. Amongst those who are conversant with the HISTORY OF PRINTING, and more particularly with that of early CLASSICAL TYPOGRAPHY, few can be unacquainted with the illustrious family of the ESTIENNES of PARIS—and those who have remarked with due admiration, the number, magnificence, and perfection of their impressions, would not fail to peruse with great satisfaction, any rational account which can be derived from authentic sources, of the personal history and professional labours, at least of the most distinguished members of that literary family. Upon such an interesting inquiry, much of my own leisure has for a series of years been agreeably



*employed: and I have at length found myself in possession of materials which would at least suffice for a moderate volume: especially as it might be desirable to combine with the LIVES of the ESTIENNES, a succinct account of several other learned PRINTERS of PARIS who flourished in those remote times; and of the origin and subsequent progress of the PARISIAN GREEK PRESS.*

*Whilst I was occupied in digesting these materials, it occurred to me that it might be useful to take a survey of the Parisian press from the introduction of printing at Paris, to that period when the first GREEK PRESS was established there: in order to ascertain what advances had been made, during that interval, in CLASSICAL LITERATURE; as well as in the other branches of rational and liberal science. The prevailing character of EARLY PARISIAN TYPOGRAPHY would I conceived, evince the nature of those studies which were cultivated in the celebrated UNIVERSITY of PARIS: and shew how far the revival of learning in the more remote regions of Italy operated to influence their inquiries, and to ameliorate their views. As the press was under the immediate jurisdiction of the superiors of the University, its productions would actually furnish a correct criterion of their literary pursuits: and by minutely remarking from year to year the EARLIER CLASSICAL IMPRESSIONS of PARIS, it might be fairly judged what improvements in this species of literature had actually been effected before the age of FRANCIS I. and thence might be better estimated the services which accrued to polite learning, from the liberal patronage of that monarch, and the exertions of his celebrated IMPRESSORES REGII. The recently published volumes of PANZER rendered such an*

investigation more practicable and satisfactory, than it could possibly have been heretofore.

With this view, I began to note down the classical impressions of Paris, without designedly omitting the most inconsiderable of them. I noted also the biblical and principal theological impressions: and of the rest, those which appeared to me of most indigenous origin, most generally interesting, and most characteristic of French genius, taste, and pursuits. I soon discovered that their early press was by no means fertile in classical productions. On the contrary the growth of them seems rather to have degenerated than improved, for a considerable period; even in that soil, where LEARNING was supposed to have so long before chosen her seat, and taken up her abode. But whilst the inquiry was carried on with those views which I have mentioned, I was agreeably amused by the national and romantic character of that literature which actually presented itself—and by degrees found myself still more interested, by the comparison of our own EARLY TYPOGRAPHY with that of France. Hence accidentally originated a new object for my pursuit: which was to trace more exactly than I conceived had hitherto been done, the actual conformity and connection of early ENGLISH and FRENCH TYPOGRAPHY with each other: and without losing sight of my original purpose, to give to this little manual the additional recommendation of exhibiting a kind of regular and methodical CONCORDANCE of the early literature of both nations. These distinct materials having thus enlarged themselves to their present magnitude; I resolved not only upon publishing what I had collected, on the subject of the PARISIAN EARLY or GOTHIC PRESS, in the present

*separate form, but even to make this newly adopted object a leading and principal characteristic (as the title expresses it to be) of the present volume. Still however, its primitive one, of being intended as an introduction to a future history of the PARISIAN GREEK PRESS, remains intire. The preliminary matter prefixed to this volume actually consists of a portion of those materials which I had originally prepared, as introductory to the LIVES of the ESTIENNES: though, I flatter myself, as inserted here, it will not be found less appropriate. It certainly contains many particulars respecting the jurisdiction claimed by the UNIVERSITY of PARIS, over its EARLY PRESS, and the intolerance with which that jurisdiction was exercised; without the knowledge of which, many incidents of the lives and transactions of the ESTIENNES cannot be perfectly understood.*

*I trust then that the PRESENT VOLUME will be found to comprehend a tolerably complete enumeration of all the BIBLICAL and CLASSICAL WORKS printed at PARIS, during the period which it embraces: and with that, a very copious one of those other MISCELLANEOUS WORKS, which appear at present most strongly to engage the attention of the curious.\* Of this last*

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\* It may be here observed, that a very large proportion of those precious specimens of EARLY ENGLISH and FRENCH TYPOGRAPHY, for which such prodigious PRICES have been recently paid, will occur to the reader's notice in the ensuing pages. For such prices he may consult MR. HORNE'S "INTRODUCTION to the STUDY of BIBLIOGRAPHY," (a work replete with information both instructive and entertaining); the



mentioned description of works, it will be found, that by a species of venial anticipation, I have characterised very numerous IMPRESSIONS, which were executed long after the period which I had prescribed to my inquiries. The BIOGRAPHICAL and LITERARY NOTICES have been selected with great diligence and fidelity from the most authentic sources; and they are annexed in conformity with an opinion which I have conceived; that BIBLIOGRAPHY, whether to be useful or interesting as a study, should not content itself with the barren enumeration of TITLES, or with mere technical description only.

My obligations to the interesting pages of WARTON\* will be apparent in many parts of this work: and on the subject of early FRENCH ROMANCES, I have derived much information from MR. DUNLOP'S very curious and accurate volumes,† which all admirers of early literature will peruse with pleasure. In exhibiting the conformity between early specimens of French and English typography, I have cited freely from the pages of AMES & HERBERT;‡ but nothing from MR. DIBDIN'S work now in the course of publication; both for other reasons which are obvious, and because I consider the matter of those very

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NINTH DAY of MR. DIBDIN'S "DECAMERON;" and the priced catalogues of the ROXBURGH and other celebrated SALES: from which, those to whom the trouble would be a pleasure, may transfer such prices to the margins of this volume.

\* History of English Poetry, 3 vols. 4.

† History of Fiction, 3 vols. 12.

‡ Typographical Antiquities, 3 vols. 4. Lond. 1785.

*diligent bibliographers sufficiently accurate for my purpose. The specimens of EARLY ENGLISH, in which the ancient orthography has been scrupulously observed, may afford amusing examples of the state of our own language; at a period barren indeed in productions of native genius: when our EARLY PRESS could scarcely find any other matter to work upon, besides that which was borrowed from our GALLIC NEIGHBOURS: and when the renowned CAXTON, and a few other very moderately learned printers, were almost the only persons who undertook to invest works of foreign composition with an English dress: and thus gave as it were, the standard of those times, to our wretchedly imperfect tongue; and furnished books, not only to initiate in the first elements of reading, but even to form the minds and entertain the leisure of our young princes and nobility. Those assuredly were not days of triumph to English literature. But that polite nation, to which our early formation and manners owe so much, which gave us lessons of gallantry, and formularies of devotion, will not be averse to own, that in after times we have nobly vied with them in learning, in arts, and in every other attainment worthy of national or individual emulation—and even evinced the truth of the ancient proverb,*

Πολλοί μαθηταί χρηστοῦ διδασκαλῶν.

*The impression of this volume (with the exception of the preface only) was finished before the termination of the last year. The work might therefore have appeared more early, had not the execution of the WOOD CUTS occasioned some delay. Those specimens of the MARKS or DEVICES adopted by early PARISIAN PRINTERS, which are here given, have been accurately copied from originals in my own possession, by*

MR. ABRAHAM MOSSES of *Liverpool*, a meritorious artist, and formerly a pupil of MR. HOLE. On the appearance of MR. DIBDIN'S magnificent and highly entertaining "*DE-CAMERON*," I was induced to relinquish the design of giving more; having found my plan in this particular anticipated by that author. MR. DIBDIN is indeed the CORYPHÆUS of BIBLIOMANIACS—if I may adopt a phrase in unison with his own jocular language: and I would by no means have it imagined, that my unassuming volume is in any respect intended to rival his splendid productions. The present soarings of BIBLIOMANIA far transcend my humble flights. It will not appear from the following sheets that I entertain so much as a predilection for the name of BIBLIOMANIAC—but if it must adhere to all those who meddle with book lore—I would at least presume, even in defiance of the lash of the VENUSINE BARD,

*Insanire ratione, modoque.\**

The portrait of ULRIC GERING, or as he appears to have been otherwise denominated, ULDERICUS GUERNICH, is accurately imitated from that which is met with in very few copies only of "*L'HISTOIRE DE L'IMPRIMERIE ET DE LA LIBRAIRIE*" of M. DE LA CAILLE. Par. 1689, 4. One of these singularly rare copies, for the peculiarities of which see BRUNET, is in the possession of S. W. SINGER, ESQ. a gentleman conspicuous in the literary circles for his very ingenious "*RESEARCHES INTO THE HISTORY OF PLAYING CARDS*," and for other

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\* Hor. Lib. II. Sat. 3, 271.



publications of high estimation. By MR. SINGER'S kindness (through the intervention of MR. FORD of Manchester) I have been enabled to superintend a drawing of the abovementioned portrait; which has been engraved in WOOD by MR. MOSSES for the present volume. To evince the genuineness of the original portrait (which has been thus imitated with all possible fidelity) I shall cite from the additional matter contained in the before-mentioned rare volume what relates to GERING—his donations to the COLLEGE DE MONTAIGU, and the original PICTURE which was existing in M. DE LA CAILLE'S time, "*en la haute Chapelle du dit College.*"

"Ce même Ulric Gering (en Latin Uldericus Guernich\*) fit encore de son vivant quantité d'Aumones aux pauvres Ecoliers, & particulièrement à ceux du College de Montaigu; par son Testament de l'année 1504, il leur donna la moitié de ses biens & la troisième partie de ses dettes: ce qui montoit à plus de vingt-cinq mille livres, qui étoit une somme tres-considerable en ce temps là: duquel legs on a acheté la Terre ou Metairie de Dannet, sise près la Riviere de Marne, & la Maison de Veseley, qui étoit entre le College de Montaigu, & le petit College de Saint Michel, ou furent basties les Classes des Grammairiens, dont ce College fut aggrandi considerablement, ce qui se voit au bas de son Portrait représenté cy-dessous, & qui est en la haute Chapelle dudit College de Montaigu, où sont ces Mots:

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\* Chevillier, who also particularly notices this portrait, and cites the words "qui sont peintes au bas,"—writes "Udelricus Gueringc." Probably his transcript is most accurate. Vid. "*L'Origine de l'Impr.*" p. 89.

AN ACCOUNT  
OF THE EARLIEST  
*Typographical Establishments*  
OF  
PARIS.

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**I**T may probably be considered as a matter of surprise, that the noble Art of PRINTING was not at a more early period the invention of human ingenuity. Some learned men have imagined that the germ of this important discovery is to be found in a passage of Cicero, wherein the Stoic Balbus, reasoning with Velleius, an Epicurean, speaks thus: “Non mirer esse quemquam, qui sibi persuadeat, corpora quædam solida et individua vi et gravitate ferri, mundumque effici ornatissimum et pulcherrimum ex eorum concursione fortuita? Hoc qui existumat fieri potuisse, non intelligo cur non idem putet, si innumerabiles unius et viginti formæ literarum, vel aureæ vel quales libet, aliquò conjiciantur, posse ex his in terram excussis ANNALES ENNII, ut deinceps legi possint, effici: quod nescio anne in uno quidem versu possit tantum valere Fortuna.” (a) It is clear that the Antients understood and practised, at a very remote æra, the art

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(a) De Naturâ Deor. Lib. II. cap. 37.

of cutting or engraving, not only figures, but also sentences and legends, in the reversed order necessary for communicating them by impression to other substances; of which their medallio history alone may furnish a sufficient testimony. Hence it seems but as it were another step in the progress of discovery, to devise a method of engraving and arranging words in such a manner, as, that by the application of a suitable fluid, those words might be impressed on paper, or any substance of a correspondent nature; and copies multiplied at pleasure. Mr. Chevillier cites from the Apophthegms of Plutarch, an anecdote of Agesilaus, king of Sparta, which comprehends much of the secret of this Art. Willing by a stratagem to animate his soldiers to battle, he wrote upon his hand the word νικη (or victory); and thence by pressure imprinted the same word upon the liver of the slain victim. ἐτυπώθησαν οἱ τῶν γραμμάτων χαρακτῆρες, are the words of Plutarch. (b) And the letters thus impressed became in the eye and imagination of the superstitious multitude, a sure pledge of success.

Yet it was not till the year 1440, or about that period, according to the most authentic accounts, that the celebrated JOHN GUTTEMBERG discovered and practised the Art of Printing by WOODEN BLOCKS: on which were cut in a reversed order, and in relief, words, sentences, or whole pages, at the pleasure of the inventor. An author who is said to have written at a period not very remote from that of Guttemberg's discovery, pretends that he received the first idea of the art from an impression taken in wax from the SEAL of his RING; in



which he accidentally observed some letters in relief. Thus our author, who wrote in poetic numbers :

“RESPICIT archetypos auri vestigia lustrans,  
 “Et secum tacitus talia verba refert:  
 “Quam bellè pandit certas hæc orbita voces;  
 “Monstrat et exactis apta reperta libris.”

He afterwards proceeds to remark, that the contemplation of a WINE PRESS suggested or assisted his first crude conceptions of a machine proper for the exercise of his newly discovered art :

“ROBORA prospexit dehinc torcularia Bacchi,  
 “Et dixit PRELI forma sit ista novi.” (c)

But so rude and imperfect was the Art of Printing by wooden blocks only ; so much did it seem to resemble the inventions of past ages, and especially the methods practised in China and Japan long before ; that many are unwilling to allow to Guttemberg's invention (if indeed it was his exclusively) the honour of such a name. The contrivance of MOVEABLE TYPES, the fabrication of PUNCHES and MATRICES, and the admirable adaptation of all the other numerous and complicated appendages which appertain to the modern Art of Printing, were however, so speedily consequent to those former rude and simple efforts, that it seems unjust to separate them in our contemplation of the origin of the Typographic Art. Experience shews that mankind are generally slow in conceiving the first notions of great and useful inventions : but when an idea has been once conceived, or a hint however imperfect given, the ardour for improvement being commonly proportionable

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(c) Histoire de l'Origine et des premiers Progrès de l'Imprimerie, 4. Haye, 1740.

to the usefulness of the discovery, arts of the greatest value and importance to mankind advance most speedily to perfection.

Whether the honour of compleating and perfecting this great discovery, be due to the joint efforts of GUTTEMBERG, FUST, and SCHOEFFER, or more especially as some pretend, to be attributed to the genius of the latter; or whether indeed some respect be due to the claims preferred by others, it is not necessary at present to inquire. It may suffice to observe, on the authority of Maittaire, that PRINTING was very probably first attempted by types cut on BLOCKS of WOOD, and consequently not moveable: that MOVEABLE TYPES were subsequently used, first wooden, afterwards metallic or fusile. Rude specimens of the art are mentioned to have been produced probably so early as the year 1450. But, as Maittaire observes, it does not appear that any work printed with moveable types, and bearing an unequivocal mark of date, or year of impression, is to be found of a more remote age than that of the year 1457: but that FUST and SCHOEFFER printed at Mentz *annis* 1457 and 1459, is now an indisputable fact. (*d*)

PARIS was the first city of FRANCE which received this noble art. In the year 1470, which was the tenth year of the reign of LOUIS XI. the Art of PRINTING

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(*d*) Probabile est Artem initio per typos in tabulis incisos et immobiles tentatam; deinde typos mobiles usurpatos, ligneos primùm denique fusiles; et unâ tantum paginâ imprimi coeptum, donec utraque excedendi ratio intellecta fuerit. Non constat librum ullum typis mobilibus impressum annique notatione signatum ante annum 1457 prodiisse; at liquet FAUSTUM et SCHOEFFERUM annis 1457 et 1459 MOGUNTIAE libros edidisse. "*Annales Typographici.*" Tom. I. p. 32.

was begun there by ULRIC GERING, a German, and a native of Constance, and his two associates, MARTIN CRANTZ and MICHAEL FRIBURGER. These Germans, at the instance of GUILLAUME FICHET and JEAN DE LA PIERRE, came to settle at Paris; and had an establishment assigned them in the college of the Sorbonne; of which society their two patrons were distinguished members. (c)

CHEVILLIER enumerates eleven distinct books printed by Gering, Crantz, and Friburger, in the Sorbonne, annis 1470, 1471, and 1472. The list is increased by PANZER to eighteen. These constitute what is called the first series of Gering's impressions: of which Bibliographers give the precedency to "GASPARINI PERGAMENSIS EPISTOLARUM OPUS." At present I shall confine my observations to the technical peculiarities of these impressions. They are generally without date; though Panzer exhibits some exceptions. What is more remarkable, none of them are printed in the Gothic character. On the contrary, they are in a handsome ROMAN letter, formed in imitation of the characters of the Augustan age, as exemplified in the medals and other monuments of those classic times. They are all printed in the same large and bold Roman character, with types cast from the same matrices. Some letters indeed appear imperfect; and some words but half printed, and afterwards finished by the pen. There are no capitals. The initial letter of each book or chapter is omitted, such omissions being intended to be supplied by the ingenuity of the illuminator. They

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(c) "L'Origine de L'Imprimerie de Paris, par le Sieur André Chevillier." 4. Par. 1694.



abound in abbreviations ; which is the case with antient impressions in general. The paper is not of a fine whiteness, but strong, and well sized. The ink is of a glossy blackness : and some instances of the “lettres rouges” occur occasionally. Some of these works commence on the “*folio verso*.”

They are all without title, cyphers, and signatures. SIGNATURES, or alphabetical letters placed for the binder's direction at the bottom of the page, according to Chevillier, were first introduced anno 1476, by ANTONIUS ZAROTUS, a printer of Milan, in a work intituled “*Platea de Usuris*.” He says TITLES and CYPHERS began to be employed anno 1477, and are found in the second series of Gering's impressions. There are no LITERÆ RECLAMANTES (*reclames* or catch-words) in these early editions. The printers of Paris did not adopt them till a period so late as 1520: though they are found in the “*Tacitus*” printed at Venice by SPIRA, circa 1468, and in a work intituled “*Lilium Medicinæ*,” fol. *Ferraræ*, 1486.

The REGISTRUM CHARTARUM, an invention also devised for the convenience of the binder, is not found in either of the two earliest series of Gering's impressions, but was used by him towards the year 1499. This is also of Italian origin. It is found in the “*Summa Alexandri de Ales*,” printed by GIOVANNI DE COLONNA, Ven. 1475. The Registrum was generally placed at the end of the book, and consisted of an assemblage of all the signatures, in the order in which the sheets or smaller divisions of the work were submitted to the press ; with the addition of such information as “*omnes sunt quaterniones*,” or “*terniones*,” præter R. et Z. quæ sunt duerniones,” &c. At present the Registrum is disused : the signatures at the bottom of the pages, the

cyphers at the top, and the reclamantes or catch-words, being supposed to furnish ample direction to the careful collator or binder.

LOUIS XI. having thus witnessed the introduction into his own capital of an art so important to literature, had afterwards the gratification of seeing it carried to a considerable degree of perfection, by several industrious and skilful Typographers, whom he honoured with his special favour. Whatever might be the political character of this monarch, he appears to have been a friend and protector of learning. For literary works he entertained also a particular predilection. He caused to be brought from Fontainebleau to PARIS, all the manuscripts which his predecessors CHARLES V. and VI. had been at great pains in collecting. He established in the LOUVRE a spacious and noble library, the superintendence of which he gave to ROBERT GAGUIN, "Général de l'Ordre des Trinitaires." It became one of the principal objects of his magnificence to augment it as much as possible, both with manuscripts and printed books. As a further proof of his zeal and earnestness in such pursuits, it is recorded, that having been informed that the gentlemen "de la Faculté de Medicine" of Paris, had in their possession an original manuscript of RASIS, a celebrated Arabian physician of the tenth century, he directed that part of his silver plate should be pledged as a security, in order to obtain permission of having it transcribed.

The early TYPOGRAPHERS we are told, met with great opposition in the commencement of their labours at Paris from the scribes or copyists, whose gains were likely to be diminished, or rather almost annihilated, by the introduction of the new art. They encouraged the most malignant and ridiculous charges against our



artists, even that of sorcery or magic. They also contrived to institute against them a vexatious legal process. The affair was brought before the parliament, and that tribunal, little more enlightened and liberal than the credulous multitude, ordered their books and impressions to be seized and confiscated. But to the honour of Louis XI. it is recorded, that upon this occasion he interposed his royal authority in behalf of the printers. He interdicted the parliament from taking further cognisance of the affair, reserving it for his own special decision and that of his privy council; and it is scarcely necessary to add, that the event was entirely favourable to the typographers, and their books and copies were ordered to be restored. (f)

Even at an earlier period than that of the introduction of printing into Paris, it appears that CONRART HANNEQUIS and PIERRE SCHOEFFER, printers and burgesses of the city of Mentz, had established magazines for the sale of books at PARIS, ANGERS, and some other places in France. STRATTEN their agent happened to die in that country; and as he had never obtained any legal instrument of naturalization, he had not the power of disposing of his effects by will. Every thing belonging to this stranger, or entrusted to his hands, was seized and confiscated; and amongst the rest, the works which Hannequis and Schoeffer had placed at his disposal. These we are told in the public document cited by Lambinet, consisted of "plusieurs beaux livres singuliers et exquis, tant d'histoires, que de diverses heures, &c." The German printers prevailed upon Frederick III. king of the Romans, and the elector of Mentz, to

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(f) Lambinet, *Recherches Historiques*, &c. p. 171. seqq.

interest themselves in their behalf; and Louis XI. moved not only by the considerations due to their recommendation, but also by his own favourable disposition for the encouragement of such artists, and the diffusion of useful learning, ordered plenary restitution to be made. The indemnification claimed by Hannequis and Schoeffer amounted to 2425 ecus and 3 sols tournois, or about 1100 francs of the present day. The finances of this monarch would not conveniently admit of the payment of so large a sum at once. He therefore gave directions to JEAN BRIÇONNET, his Receiver General, to pay to these printers annually the sum of 800 livres, till the whole claim should be discharged. (g)

It is generally asserted, that in the more immediate infancy of the art, our ingenious artists did not scruple to sell their impressions as manuscripts. (h) FUST in particular, is said to have carried to Paris a considerable number of copies of his Bible printed in the year 1462. These impressions being on parchment, and the initial letters or capitals being splendidly decorated with colours of blue, purple, and gold, the deception was for some time successful. Naudé had carefully inspected a particular copy of this edition of the Bible, anni 1462, printed "*sur membrane*," and found it so closely resembling those which had been written in the fifteenth century, that the most discerning might fail to detect the imposition; especially as in such copies both the date and subscription had been designedly omitted. For each of those copies which met with the earliest sale, FUST obtained not less than sixty crowns, or

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(g) Lambinet. ut supra. (h) Naudé, Lambinet. &c.

about 550 livres of modern French currency ; but some assert that they were sold at a much higher rate. He afterwards reduced the price to forty, and ultimately to twenty crowns. In the mean time the purchasers finding that a great number had been sold ; and by a comparison of their respective copies, discovering their resemblance, and conformity with each other in every particular, were at length led to the complete discovery of the fraud. Prosecutions were instituted against the German artist. He absconded in consequence with all speed, directing his course in the first place to Mentz ; but suspecting himself still insecure, he proceeded to Strasburg. At this city FUST remained some time ; and it is said, instructed JOHN MENTELIN in the new art. Yet we find it asserted that he actually died at PARIS, of the plague, about the close of the year 1466. (i).

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(i) Lambinet. "Recherches, &c." p. 156. Chevillier relates this adventure thus:—"Elle est rapportée par Walchius dans son livre '*Decas fabularum generis humani*' imprimé à Strasbourg 1609 in 4to. p. 181. Où il dit que Jean Faust en apporta plusieurs exemplaires à Paris, dont il vendit les premiers *sexaginta coronatis*, c'est à dire soixante écus ; les autres, cinquante ; les derniers, quarante, et même à plus bas prix. Que ceux qui les avoient achetez admirerent d'abord que toutes ces copies étoient si fort semblables, qu'il n'y avoit pas un point ni une virgule dans l'une, qui ne fussent de même dans l'autre. Qu'ayant enfin reconnu que ces Bibles n'étoient point écrites à la main, mais fabriquées par une nouvelle maniere, qui coûtoit moins de peine, moins de tems, et moins de dépense, et croiant que Faust les avoit vendues trop cher, ils lui firent un procès, pour lequel il fut obligé de s'enfuir." Chev. p. 16.



In the year 1473, PIERRE CÆSARIS and JEAN STOL, both also natives of Germany, and instructed by Gering, established in the city of PARIS the SECOND PRESS: and with him became the instructors of many other artists, who in succeeding years exercised there the same profession. In the same year, 1473, GERING and his associates removed from the Sorbonne, and established themselves in "la rue S. Jaques," at the sign of the GOLDEN SUN. Of the second series of their impressions, those of 1473 are considered as the earliest; and the latest are those of 1483. Amongst this series we find "BIBLIA SACRA," in *folio*; which was the earliest impression of the sacred Scriptures printed in the whole realm of France. Panzer, by conjecture from its subscription, fixes the date about the commencement of the year 1476. The characters used in the second series of Gering's impressions are wholly different from those employed in the first. Several of them exhibit specimens of the Roman character, varying both in size and degrees of elegance and beauty. Some of them are in a character neither Roman nor Gothic, but which exhibits a coarse imitation of the writing of those ages. "*C'est comme une écriture a la main, mais 'stanneé manu,' ainsi qu' Alde Manuce parle a la fin de la Physique Grecque d'Aristote, Ven. 1497,*" says Chevillier. The Bible is of a character of this kind, "*mais plus gros.*" (k) Some few of those works which are executed in the Roman letter will compare in the same bibliographer's opinion, with the finest specimens of JENSON, the SPIRAS, and other most celebrated of the early Italian printers.

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(k) "L'Origine del'Impr. de Paris" ut supra.



In those works which came forth subsequently to the year 1477, GERING's name appears alone. It is supposed that Crantz and Friburger at this period returned to Germany, as no mention is afterwards made of them. But Gering passed the residue of his days at PARIS; formed new associations; and published new works. It is chiefly on this account that he has obtained the appellation of the earliest Parisian printer; for in the impressions of the society, his name is not uniformly found the first in order of mention; but in some books occupies the second place, and in others the third. GERING is by some believed to have admitted his scholars CÆSARIS and STOL into a participation of his establishment. He afterwards associated himself with BERTHOLD REMBOLT.

In 1483 GERING removed his INSIGNE and establishment, once more, to a part of the city more immediately in the vicinity of the Sorbonne. With the doctors of this literary institution he maintained the strictest intimacy; and consulted with them on the subject of those works which might prove most worthy of being submitted to the press. The learned body accorded to him the "Privilege of hospitality;" that is, of possessing apartments in the college, and of a seat at the table of the doctors. For these honours Gering made ample recompence in his life time, by liberally opening his purse to relieve the occasional necessities of the foundation, and by numerous charitable donations to poor students; and at his death (anno 1510) he further testified, by an ample bequest, his great regard for that literary society. (1)

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(1) Chevillier ut supra.

Thus, for a period of forty years, did GERING exercise the profession of a typographer in the city of Paris. Of the third series of his impressions, as given by Chevillier, the earliest date is 1489, and the latest 1508. In those which bear the date of 1494, and the subsequent ones, the name of BERTHOLD REMBOLT is united with his. In the year 1509 Rembolt began to print in his own separate name; and continued the establishment till 1519, in which year he died.

In several of the impressions of his third series, Gering used the same bold and handsome Roman character which was employed in the finer specimens of his second series. But the greater part are printed in the Gothic character, which Gering used more especially in works of an ecclesiastical nature. It was not without reluctance that this meritorious printer yielded so far to the prevailing fashion, as to exchange his fine Roman letter for the clumsy and ill-favoured Gothic. The annals of Maittaire and Panzer furnish a long enumeration of early Parisian printers, the infancy of whose establishments Gering had witnessed; and who successively were become the rivals of his art and industry. From their presses various popular works were constantly issuing, "*en lettres Gothiques*," and on that account actually acquired additional favour, and a preference with the public. It is not surprising that Gering should at length, on some occasions, be induced to sacrifice taste to interest, and comply with the perverse inclinations and prejudices of the age.

Chevillier pronounces the GOTHIC CHARACTER to be of German extraction; and says it was used so early as 1471 in that country. The oldest specimen which he had seen was a large volume of the "*Decretalia*," printed at Strasburg in that year. Schoeffer's im-

pressions are not strictly of that kind, but a species of SEMIGOTHIC, exhibiting an imitation of manuscript. But such was the rage for the Gothic character, that the celebrated Venetian printers, GIOVANNI DI COLONNA and NICHOLAS JENSON, after ennobling the art in its infancy by their elegant Roman letter, found it equally with Gering, a matter of necessity to adopt the Gothic in various impressions of a theological and scholastic description. The example was followed in most of the various typographic establishments of Italy, Germany, and France; and the Gothic was the prevailing character every where for more than a century; and indeed in Germany and England for a much longer period. So much beauty or dignity was supposed to be inherent in this distortion of the alphabet, that a treatise of one of the schoolmen, printed at Venice by *Giov. di Colonna* and *J. Manthen*, bears with it this commendation, that it is executed "*Sublimi literarum effigie*;" and the "*Conciliator Medicinæ*," anni 1483, has this subscription, "*Characterè jucundissimo M. Joannis Herbolt Alemanni, cujus vis et ingenium facile supereminet omnes*." In a Gothic impression of the "*Psalterium*" in fol. by *Nicolas Prevost*, at Paris, so late as anno 1525, we read "*Opus pulchro literarum characterè politissimum*." Chevillier is willing to subscribe to the epigram in "*Sexto Decretalium*," Chevalon 1520, on the subject of its fine "*rouge et noir*:—

"CERTANTE MINIO purpuræ rubedine,

"Superante corvos nigriores SEPIA."

But he justly asks, who can say of "*un Livre Gothique*" that it is recommended

"POLITIORIBUS characterum typis."

Great however is the variety, which upon comparison, will be found to subsist between the "*Lettres*



Gothiques" of one press and those of another; and if this character is to be denied all claims to grace and beauty, many at least are its shades and gradations of deformity.

Another inconvenience of the Gothic impressions of early times, arises from the numerous and continual ABBREVIATIONS in which a great part of them abound. But this disadvantage is not chargeable exclusively on Gothic, but is sometimes found in early editions of the Roman character. Chevillier particularizes an edition of the "Logic of Ockham," *Parisiis* 1488, *fol.* printed as he observes, in a handsome letter; but in which scarce a single word is found unabbreviated. He adduces for instance two lines taken at hazard from *fol.* 121. They are printed in the following manner:—" *Sic hic e fal sm qd ad simplr a e pducibile a Deo g a e & silr hic a n e g a n e pducibile a Do.*" At length thus—" *Sicut hic est fallacia secundum quid ad simpliciter. A est, producibile a Deo. Ergo A est. Et similiter hic. A non est. Ergo A non est producibile a Deo.*" (m)

Works on the civil and canon law, both printed and manuscript, were peculiarly overcharged with abbreviations; and that to such a degree, that a treatise was printed to point out the method of reading such perplexing works, intitled " *Modus legendi Abbreviaturas in utroque Jure,*" *Parisiis*, Jean Petit, 8. anno 1498, *et variis annis.*

To avoid Abbreviations, and at the same time not too much to augment the size of the volume, ALDUS MANUTIUS invented his CHARACTERES CURSIVI, or CAN-



CELLARI, which are an imitation of manuscript ; and as some say, of the writing of Petrarch in particular. They are now well known by the name of the ALDINE or ITALIC characters. Aldus obtained a brief from Alexander VI. for their exclusive use ; and is supposed to have employed them first about the year 1500.

Printing “ en ROUGE ET NOIR ” was more especially appropriated to PSALTERS, BREVIARIES, and other works relating to the ecclesiastical ritual. This mixture of red and black, which gives a cheerful and pleasing variety to the page, is found in the “ Psalterium ” of Mentz, 1457, and the “ Rationale Divinorum Officiorum ” of 1459 ; at the end of which we read this subscription, “ *Præsens Codex venustate Capitalium decoratus, Rubricationibusque sufficienter distinctus, &c.* ” Gering occasionally used the “ lettres rouges ” in other works ; but in his “ Psalterium,” 4. 1494—his “ Diurnale Ecclesiæ,” 8. 1495—his “ Breviarium Cameracense,” 8. 1497—his “ Missale,” fol. 1497—and his “ Horæ B. Virginis,” 8. 1498—and also in his “ Corpus Juris Canonici cum Glossis,” 3 tom. fol. and similar works, he employed the “ Rouge et Noir ” in every page, in all its brilliancy. It is scarce necessary to mention the use of these “ rubriques ” in the rituals of the church. The name of RUBRIC is still given to those directory sentences which are found in our Common Prayer ; though the practice of distinguishing them by the “ lettres rouges ” has been long discontinued. Chevillier says that ANTOINE ZAROT was the first who printed missals furnished with these distinctions, for the convenience of the clergy. He had seen a copy of the “ Missale Romanum,” printed by him with Rubrics (“ rubriques rouges ”) at Milan, 1478, in fol. with this subscription:—

“ ANTONI, Patriâ PARMENSIS, gente ZAROTE,

“ PRIMUS MISALES imprimis arte libros.

“ Nemo repertorem nimium se jactet. In arte

“ Addere plus tantum quam peperisse valet.”

The most magnificent and voluminous of all Gering's impressions, and that which was executed at the most considerable expence, was the “CORPUS JURIS CANONICI cum Glossis” before-mentioned: viz. “DECRETUM GRATIANI,” 1501—“DECRETALES,” 1504—and “SEXTUS DECRETALIUM,” which has this subscription, “*Anno Gratiae, 1500, Die 15 Octob. expensis Udalrici Gering et Berchtoldi Rembolt, Sociorum, &c.*” Each page is filled with letter-press, arranged in five or six columns of intermingled “Rouge et Noir.” This work was undertaken at the urgent solicitation of the canonists and ecclesiastics: for though Mentz, Rome, Padua, Venice, and Strasburg had furnished editions of the several component parts, in the infancy of printing, all those editions had become scarce in France. JEAN CHAPPUIS, a Parisian licentiate, had the principal charge of this edition by Gering and Rembolt, and each volume is furnished with commendatory epigrams, the labours of his barren and prosaic muse. He flattered himself that the work would survive to immortality. Of the Gratian in particular, he says—

“NON POSSET LIBER hic fulvo mercarier auro:

“Hoc perit, HIC nunquam deperiturus erit.”

But the copies which were at first bought up with eagerness, have in succeeding times, been consigned to the most obscure and dusty recesses of ancient libraries; and left in a great measure to perish, the victims of accident, age, and neglect. (n)

(n) Chevillier, p. 110.

To the CORRECTNESS of their impressions the earliest printers in general, and those of PARIS in particular, appear to have been especially attentive. An impression of "Virgil" from the press of Gering and Rembolt, anni 1498, in 4. is particularly specified as a work of great accuracy. It is in reality admitted, says Chevillier, to be "une tres belle edition," printed in the finest Roman character, and agreeably to the testimony at the end of the volume, "Opus tersissimè impressum." In an epigram, of which Jean Auber a friend of the editor P. Maillet, was the author; it is asserted that the work is absolutely faultless:—

"QUODQUE sub innumeris erroribus ante latebat,

"Ingenuum primâ fronte refulget opus.

"Hoc eme, quisquis amas tersum sine labe volumen :

"Nulla equidem toto corpore menda latet."

Another "Quadrain," or Epigram, makes a similar assertion respecting the "Corpus Juris Canonici" from the press of Rembolt:—

"QUOD nusquam in pulchro divini Corpore Juris

"Foeda sedet menda, aut lubricus error obest,

"Contulit hoc solers BERTHOLDI dextra sagacis,

"Quæ bene Pontificum nobile pressit opus."

These, and similar assertions found at the close of other works specified by Chevillier, he is disposed to consider as "jeux des vers" and "licenses Poétiques." It is entertaining to follow him through an ample chapter, in which, by the united testimony of authors, editors, and typographers, he undertakes to prove, that a book absolutely without errors of the press, is indeed a "*rara avis*;" and next to an impossibility. He admits however, that to Gering, Rembolt, and several others of the earliest Parisian typographers, the praise is justly due of great correctness and accuracy in their



publications. In works of the remotest dates, TABLES of ERRATA are seldom, perhaps never found : but the faults of the impression were corrected with the pen previously to the dispersion of the work. This, as Chevillier asserts, is exemplified in Gering's earliest editions. A similar mode of correction appears to have been adopted, so late as the year 1534, by the editor of the "Discourses of Clictou." In his address to the reader, he says: "Illos itaque (errores) potuisssem quidem, idque modico labore, in unum congestos huic extremæ parti adjungere. Verùm existimavi multo commodius ac expeditius unicuique vestrum fore, licet nobis onerosius, impensiorisque operæ, si singulis suis locis calami cuspide transfodiantur: quod perfecimus." This coincided with the sentiments of Erasmus, who in one of his letters thus expresses himself: "Neque hi mihi libros amare videntur, qui eos intactos ac scriniis abditos servant, sed qui nocturnâ juxta ac diurnâ contrectatione sordidant, corrugant, conterunt: qui margines passim notulis, hisque variis oblinunt: qui mendi rasi vestigium, quam mendosam compositionem malunt, &c." (o) But the labour of manual correction was of short duration. Through the ignorance of sordid printers, errors of the press soon became very numerous, and to correct them with the pen was but in other words to disfigure the volume throughout, and make a disgusting display of its imperfections. The custom was consequently adopted of affixing the most important corrections under the title of "Errata," at the end of the volume. But this practice is also an ancient one; as an instance of it is found in an edition of Juvenal with the Annotations of Merula, *Venetis*, 1478.

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(o) Chevillier, Chap. iv. p. 155 et seqq.

If indeed the lapse of time had brought any alleviation of this evil, the French bibliographer above cited would not have found occasion of filling up a great part of a chapter, with a kind of chronological enumeration of quarrels which have taken place between scholars and the contaminators of their lucubrations. He would not have recorded the charge brought against the printers of Geneva in particular, "execrable paper and intolerable incorrectness," by which "ils ont été les premiers à gâster une si belle invention de l'Imprimerie." Joseph Scaliger particularizes the celebrated "Lexicon Græcum" of Robert Constantine, as a work so much abounding in typographical errors, that he says "Lorsque j'étois jeune, je gageois qu'à l'ouverture du Livre, là où je mettrois la main, à l'oeil clos, j'y trouverois faute, quod feci." (*p*) And, adds Chevillier, it must be acknowledged that this work has not fewer errors of the author, than of the printer. Lastly, he relates that Cardinal Bellarmin was so much offended by the inaccuracies which negligent printers of his time had introduced into his controversial works, that he determined to write out a copy of the whole, so exactly, that not a single error should remain uncorrected. This he performed, and transmitted to a printer of Venice; hoping at length to procure an unperverted and perfect edition. But to his great disappointment, he found this impression, when completed, more erroneous than any of the former. (*q*)

TYPOGRAPHY having been thus introduced into the city of PARIS, was cultivated with so much zeal and emulation, that in the opinion of Maittaire no other

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(*p*) Scaligerana, p. 174 et 144. (*q*) Chevillier, Chap. iv.

city (Venice perhaps excepted) exhibited a more rapid and numerous increase of artists in that profession. The SORBONNE claimed the merit of introducing and fostering the art in its infancy. The University possessed by various royal "diplomata" an extensive JURISDICTION and control over every thing connected with the profession: for indeed, from times very remote, SCRIBES, BOOKSELLERS, BINDERS, and ILLUMINATORS had been subservient to its regulations. It claimed, and on many occasions rigidly exercised the privilege of CENSURE: or of pronouncing upon the salutary or dangerous tendency, whether religious or moral, of every work; of prohibiting and suppressing those which were considered to be of an heretical, or otherwise objectionable nature; and of punishing by fines and confiscations, those persons who were found in the act of vending prohibited books; or of carrying on the trade in a manner not conformable to its regulations. After the introduction of the art also, printers and booksellers, and even binders acknowledged the authority of the University. They were not in general permitted to exercise their several professions without first obliging themselves, by a formal oath, to conform in all respects to the statutes provided: and this oath they were bound to renew as often as it was required. The University also exercised the right of VISITING; of inspecting books sent for sale from other countries; and of regulating the PRICE of every work that was exposed to sale.

This minute attention to the concerns of the profession was generally delegated to four, or sometimes to two individuals, selected out of the corporation or body at large of "LIBRAIRES JURES." It was no less their office to attend to the characters, paper, and correctness



of an impression, than to ordain the price at which it should be distributed. Even the limits were defined, beyond which no person was allowed to print or vend books : and these limits were restricted to the vicinity of the University, in order that any transgression of its regulations might more easily be detected. It appears however that a certain description of “ *Libraires non Jurès*” were also tolerated, under particular restrictions. These consisted in general of poor *SCRIBES*, who no longer able to procure a livelihood by the pen, were permitted to buy and sell books under a defined value ; and to expose them in “ *Boutiques portatives*” only, near the public schools and churches, and other places of general resort. Hence Chevillier takes occasion to notice the great antiquity of *BOOK-STALLS* : adding, that the University thus evinced itself at the same time both rigorous and charitable. Its rigour was shewn in the strict enforcement of its own salutary regulations : its charity, in leaving to poor booksellers the means of subsistence ; and to poor students, who were unable to purchase from the booksellers of the University their magnificent and richly ornamented works, a chance of supplying their own literary wants, by a less specious article, and at a humbler market. In process of time it was found necessary to limit the number of “ *Libraires Jurès*” to twenty-four ; and the restrictions before-mentioned were in part greatly relaxed, and in part disused, if not formally abolished. (r)

Our mention of the *SCRIBÆ* or *STATIONARIJ*, who found their practice almost annihilated by the invention of Printing, leads me to observe with Maittaire,(s) that

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(r) Chevillier, p. 334. seqq. (s) *Annal.* tom. i. p. 192.

the persons known anciently by the denomination of ILLUMINATORS, still for a long period at least, found employment for their ingenuity. The early printers did not consider their impressions as ready for sale, till the INITIALS and other ornaments had been supplied by their hands. But the eagerness of purchasers to possess copies, or a desire to save additional expense, soon occasioned an indifference to these adventitious ornaments. This speedily led to the introduction of the LITERÆ CAPITALES or MAJUSCULÆ, and those known more particularly by the denomination of "LITERÆ FLORENTES." M. Mentel says that capitals were first used by the printers of Strasburg, about thirty years subsequently to the invention of the Art.(t) The "Literæ Florentes," so called "*a Florum figuris quibus erant intermixtæ*," were invented by ERHARDUS RATDOLT, at Venice, about the year 1477. Plain capitals were used about the same period.

Of the RIGHT of CENSURE, this University seems to have made a tenacious, and frequently a severe and inquisitorial use. In the exacerbation produced more especially by the Reformation, it became in the hands of bigotry and ignorance, an engine of tyranny and of persecution. In the year 1521 the FACULTY of DIVINES, after many meetings held in the Sorbonne, drew up a "CENSURE" of the heresies of LUTHER. It was solemnly proclaimed, in a general assembly held on the 15th. of April; and IODOCUS BADIUS one of the sworn printers, in virtue of his oath of obedience, was enjoined to print it with fidelity and exactness: all others of the profession being interdicted from interfering with the impression

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(t) De verâ Typograph. origine, p. 64. Par. 1650.

or sale, under pain of deprivation of their privileges. When this censure was received in Germany, the Lutherans were not sparing of their lampoons and pasquinades. A production of this kind, attributed to Philip Melancthon, "*Adversus furiosum Parisiensium Theologastrorum Decretum*," gave particular offence. These libels were privately dispersed in the University; and the "Libraires" were consequently summoned to give an account of such impressions and the distribution of them.

About the year 1526 the Parisian divines published also their "Censuræ" upon various passages of the "Paraphrasis" of ERASMUS "in Novum Testamentum," and other parts of his works. It availed that scholar little to complain in his "Declarationes" or answer to these "Censuræ," that they were the production of persons who had been influenced partly by private enmity, partly by a zeal for religion without knowledge; that the more judicious part of the doctors had sanctioned them from fear, and not from conviction: and that his friends were deterred from defending him, lest they should be denominated by the opprobrious name of Lutherans. He states also, that amongst other dreadful charges of heterodoxy, they had accused him of maintaining the Arian heresy, on account of a typographical error which had crept into a second edition of his Paraphrase before-mentioned. (v)

The liberality of FRANCIS I. was indeed happily, for some time a counterpoise to the precipitate and

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(v) Matt. Ch. xvi. "Tu es Christus Filius Dei vivi, &c." On these words Erasmus thus expressed himself: "Non suspicionem proferens, sed certâ et indubitatâ scientiâ profitens,



anathematizing zeal of these bigotted divines. Francis, though not wholly free from religious intolerance, was a friend of letters and of learned men. Such was the protection extended by him to Erasmus, that a considerable period elapsed before the University dared to publish their "CENSURÆ" of his works. Yet when Louis de Berquin, a gentleman of Artois, who was probably attached to the reformed opinions, presumed to avow himself by his conversation and writings the defender of Erasmus; and brave in his behalf the fury of the Sorbonne, with more warmth indeed than prudence; not even the royal protection, though powerfully exerted in his favour, was sufficient to shield him from their vengeance; and this unfortunate man was at length, after a tedious process, condemned to expiate his offence in the flames: and actually burned at Paris, *anno* 1529. (*w*)

To these instances of the rigid and inquisitorial temper, with which the theologists of Paris exercised their "Jus Censuræ" others might be added. Nor is the mention of them foreign from our present purpose, as they tend to elucidate the origin and motives of those violent disputes which ROBERT ESTIENNE, the most meritorious perhaps of all the Parisian printers, was compelled to maintain with them for a series

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*illum esse Messiam a prophetis promissum, singulari more filium Dei.*" In Froben's edition, *anni* 1524, *Basileæ*, *fol.* by an error of the press, the word "*amore*" had been substituted for "*more*," and this was the occasion of the heretical stigma, which was affixed to the passage. *Vide Chevillier*: and more particularly "*Erasmi Declarationes ad Censuras Luteticas*," *Antwerp*. 1532, p. 179.

(*w*) Chevillier, Chap. v. p. 169, *seqq.*

of years; and on account of which he was at length driven to the resolution of abandoning for ever his native city. Yet the following narrative will shew, that in matters of mere morality, these zealous divines exercised their censorial powers with more leniency. SIMON de COLINES, in expectation of a lucrative sale, had printed in a small form for the use of young students, twenty-four thousand copies of the “Colloquia” of Erasmus. The University, offended by some particular passages, censured this work also; and forbade the sale and perusal of it within the precincts of their jurisdiction. The offensive passages are enumerated in their “*Censuræ*,” which commence in these terms:—“Subsequuntur nonnulla scandalosa et impia quæ continentur in libro qui dicitur Familiarium Colloquiorum opus, &c.—In quo tanquam ethnicus homo, autor illius religionem Christianam, & sanctas ejus cæremonias et observationes ridet, subsannat, carpit, lacerat, et mutandas decernit.” Erasmus, in his defence, slyly compliments the vigilance of this religious faculty, who evinced so anxious a regard for the morals of youth: and after vindicating the innocence of his own intentions, in furnishing a diverting manual for the acquisition of the Latin-tongue, observes—“At mirum est, illic lapidari *Colloquia*, ubi impunè leguntur et excuduntur *Facetiæ Poggianæ* et *Quæstiones Jocosæ*.” (x)

With regard to the regulation of the PRICES of BOOKS, from a very remote period the University of Paris claimed such a right of estimation, that the “Libraire” might have a reasonable profit, and that

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(x) “*Declarationes D. Erasmi Rot. ad Censuras Lutetie vulgatas, &c.*” *ut supra*, p. 209.

the purchaser might not pay too dear. For this purpose, before the introduction of printing, they had their "Taxatores Librorum." But when this noble art was newly established, their interference was for a time, judged to be no longer necessary, on account of the unlimited multiplication of literary works, and the comparative cheapness of their prices.

In the course of the fourteenth and the commencement of the fifteenth century, manuscripts were so highly rated, as to be conveyed or pledged like an estate for a very valuable consideration, by formal deeds and instruments. The "Speculum Historiale in Consuetudines Parisienses" was thus formally transferred, by Geoffroy de S. Liger, to Gerard de Montagu, king's advocate, for a sum equal to more than two hundred francs of the present date. (y) Even at the period when Gering commenced printing at Paris, a manuscript Concordance to the Bible was estimated at a hundred crowns. A printed Concordance in the time of Robert Gaguin would not be sold for more than ten francs. (z). On other occasions a few manuscript volumes were deemed of sufficient value to form a considerable part of a daughter's marriage portion. In 1447, a contract in form had passed between a certain individual, and the Procureur de l'Hotel-Dieu at Paris. The former transferred to the latter for the perpetual use of the Hospital, a manuscript copy of "Le Pelerinage de la vie humaine," in return for which, out of the spiritual treasure conferred by the pope on the said hospital,

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(y) Naudé Addition a L'Histoire du Roy Louis XI. Chap. iv. & Lambinet, p. 173.

(z) Chevillier ut supra.



the donor was to be intitled to “the pardon of his sins,” and his wife and children, his father, mother, friends, benefactors, and especially “Nicole Ducar, late surgeon to king Charles,” who had bequeathed to him this manuscript, were all to be included; and “*participans ès bons pardons, &c.*” (a) We find mention of a copy of LIVY, valued in the time of Alphensus of Arragon at one hundred and twenty-five gold crowns. Poggio sold a copy of the same historian for a sum sufficient to purchase an estate in the vicinity of Florence. Tuscus, one of the preceptors of Petrarch, provided for the payment of his debts, by pledging two small manuscript volumes of certain works of CICERO; and Justus Lipsius assures us, that Leo X. gave five hundred pieces of gold for the first five books of TACITUS, to the monks of a convent in Saxony.

The invention of Printing produced a wonderful change in the valuation of these literary commodities. Manuscripts had fallen in price so early as 1468, not less than eighty per cent. And in proof of the moderate prices assigned to printed works, writers on these subjects are fond of citing the letter of GIOVANNI bishop of ALERIA, to pope PAUL II. under whose patronage the Art of Printing was commenced at Rome. In the first volume of the “*Epistolæ Hieronymi*,” Romæ, 1470, the aforesaid prelate thus addresses the pontiff in a prefatory inscription:—

“In your days, amongst other divine blessings which the christian world enjoys, it may congratulate itself on the facility with which BOOKS may be purchased, even by the poorest student. It reflects no small glory on

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(a) Naudé et Lambinet. *ut supra*.

the reign of your HOLINESS, that a tolerably correct copy of such a work as formerly cost more than a hundred crowns, may now be purchased for twenty—those which were heretofore worth twenty, for four at most. It is a great thing, HOLY FATHER, to say, that in your times the most estimable authors are attainable, at a price little exceeding that of blank parchment or paper. Some monarchs have gloried, not without reason, that under their administration, the price of corn hath scarcely exceeded that of the empty sack—of wine, that of the cask. With equal exultation I record it for the admiration of posterity, that persons exquisitely skilled in the TYPOGRAPHIC ART, first began to exercise their calling at Rome, under the auspices of PAUL II. the Venetian; that by means of that super-eminent pastor of the church, heaven gives us in these days, to purchase books, for less than would formerly defray the expence of the binding.” (b)

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(b) “Tuis certe temporibus ad reliquas Dei gratias hoc etiam felicitatis orbi Christiano munus accessit, ut pauperrimi quique parvâ pecuniâ bibliothecas possint redimere. An parva est hæc tuæ Sanctitatis gloria, ut quæ volumina vix centum aureis emi poterant aliis temporibus, viginti hodie ac minoris, bene exarata, et non mendosissime facta redimantur? Quæ vix viginti aureis lecturi mercabantur, quatuor et vilius etiam nunc emanantur?” *Et infra.* “Hoc quoque magnum est PATER beatissime, quod tuo tempore non minus valet pænè papyrus vacua et nuda, pergamenave, quam hodie optatissimi libri emanantur. Gloriat non immerito sunt Principes nonnulli, quod saccus non multo pluris, ipsis principantibus emeretur, quam triticum, aut quam vinum inanis vehes. Ego posteris in his scriptis constanter, semper admirationi futurum trado, præstantissimos characterum imprimendorum auctores SUB PAULI SECUNDI

In process of time however, when the booksellers began to overcharge their commodities, the University of PARIS thought proper to resume its power of Taxation. Four "Libraires Jures" were employed to determine the price of every printed volume: and the list or CATALOGUE of books on sale, with their authorized prices, was ordered to be printed, or legibly written, and hung up to public view in some conspicuous situation, by every individual "Libraire." Many of those catalogues of early Parisian printers and booksellers are still extant; and several of them may be found in the "Annales" of Maittaire, which evince the very moderate rates at which books of great merit and utility were offered to the public.

From these facts it appears, that early printers were justified in the insertion of those frequent epigrams which bespoke their own moderation, and the cheapness of their impressions. ULRIC GERING, in his "Corpus Juris Canonici," 3 tom. 1500—

"NE FUGITE ob PRETIUM: dives pauperque venite:

"Hoc opus excellens venditur ÆRE brevi."

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VENETI PONTIFICATU, Romæ artem exercere cœpisse, tanto artificio et industriâ hominum, gratiâ nobis hæc cælitus per divinum Pastorem importatâ, ut minoris libri emi fere possint, quam aliàs soleret redimi ligatura, &c." The earliest printers at Rome were CONRADUS SVVEYNHEIM and ARNOLDUS PAN NARTZ, natives of Germany, who having first tried their typographic skill in "MONASTERIO SUBLACENSI," began to practice the art at Rome, circa 1467. Vid. *Andiffredi, Cat. Roman. Edit.* A portion of the preceding epistle of the bishop of Aleria is cited by Maittaire, *sub anno* 1468, with some variations. I have given the above from the "*Museum Italicum*" of Mabillon et Germain, *Tom. 1, pag. 64.*



BERTHOLD REMBOLT subjoined to his edition of  
 “ S. Bruno on the Psalms,” 1509, *fol.*—

“ ISTAS BERTHOLDUS merces non claudit avarus :

“ EXIGUIS NUMMIS has, studiose geres.”

And to his “ Corpus Juris Canonici,” *fol. rouge et noir*, 1815—

“ HOC TIBI præclarum MODICO patet ÆRE volumen :

“ Absternum mendis non sine Marte suis.”

THIELMAN KERVER, JEAN PETIT, and various other printers hold out invitations to purchasers of a similar description. Sometimes editors, or scholars of known eminence, address the public in the printer's behalf. Thus in a work termed by Chevillier “ Les Opuscules du Docteur Almain,” printed by CHEVALON and GOURMONT, *anno* 1518, in *fol.* a certain dignified member of the University condescends to address the reader :—  
 “ Gratias agant *Claudio* CHEVALON, et ÆGYDIO GOURMONT, qui pulchris typis et characteribus impressum opus hoc, *vili* dant *pretio*.

In further proof of the deference and submission which early printers and booksellers paid to the UNIVERSITY of PARIS, it may be mentioned, that a great part of them affected to add to their own names some other epithets or designations, which might more especially attest their close union and connexion with that literary establishment. GERING denominated himself “ Imprimeur de Livres et Ecolier étudiant en l'Université de Paris.” REMBOLT termed himself “ Maître Libraire” of the same University. PIERRE CESARIS was one of its “ Libraires Jurez” and “ Magister in Artibus.” PASQUIER BONHOMME was also a “ Libraire Juré,” and one of the four appointed “ pour taxer le prix des Livres.” Titles of a similar import are almost as numerous as the names of printers of

those early times. GUILLAUME EUSTACE, in "les Grandes Chroniques de France," fol. 1514, terms himself "Libraire du Roi," and "Relieur" (or binder) of the University. And PHILIPPE LE NOIR has the double title of "Libraire" and "Relieur Juré de l'Université" in his impression of a French translation of "Orosius" 1516, fol.

In token of the above sanction and connexion, many of these early printers exhibit the ARMS of the UNIVERSITY in the title pages of their impressions. WOLFGANG HOPYL, JEAN PETIT, GUILLAUME LE ROUGE, and especially the first HENRI ESTIENNE, placed these arms at the head of their impressions. They are in reality the ECU or arms of FRANCE, with the addition of a HAND which appears to issue from a cloud, and presents a closed book. Others prefixed to their impressions both the royal arms and those of the University. Thus GALIOT DUPRE and JOHANNES CORNICULARIUS in their "Collection des Conciles," 2 tom. fol. 1520, placed the royal arms on the right side of the title, and those of the University on the left: with these words—"SICUT LILIUM INTER SPINAS SIC AMICA MEA INTER FILIAS." Others again prefixed to their impressions the arms of France in the middle of the title, accompanied by those of the University and of the city of PARIS. Thus did ANDRE BROCARD to the "Figuræ Biblicæ" of Antoine de Rampengolis, 1497, in 8.; DAVID GERLIER to the "Opuscula" of Robert Gaguin, which he printed in connexion with Brocard, in 1498, 4.; and to the "Histoire de France" of the same author, printed anno 1497, in fol. In the last mentioned work, "Les trois ECUSSENS" occur "en rouge," with these lines—



THE DEVICE OF ANDRÉ BOCARD OR BROCARD.

*Vide p. 32, 164, 179.*





HONNEUR AU ROI ET A LA COUR;

SALUT A L' UNIVERSITE,

DONT NOTRE BONHEUR PROCEDE ET SOURT;

DIEU GARDE DE PARIS LA CITE.

And many others, particularized by Chevillier, followed the same example.

The custom of certifying the place of their RESIDENCE, common to the early printers of PARIS, was a further indication of their subordination to the jurisdiction of the University. "Tous ont marqué l' ENSEIGNE & la RUE ou estoient leurs Boutiques" says Chevillier: and they were generally, as before-mentioned, in the quarter of the University, till more extended limits were allowed from necessity. The INSIGNE or "ENSEIGNE" gave still further publicity to their conduct and transactions. We have seen that GERING and REMBOLT adopted the sign of le SOLEIL D'OR: ANTOINE VERARD that of S. JEAN L'ÉVANGELISTE: MICHEL LE NOIR, in his edition of "le Jeu des Echecs moralisé," describes himself as "demeurant a l'Image NOTRE DAME:" GEOFROY TORY, a "l'ENSEIGNE du POT CASSE:" GUILLAUME MERLIN "ad Insigne HOMINIS SYLVESTRIS" &c. JEAN CARCAIN, or CARCAGNI, in an impression of the date of 1487, thus pleasantly describes his "Enseigne" and place of residence, or that of his bookseller—

"PARISIi Sancti PONS est MICHAELIS in urbe.

"Multæ illic ædes; notior una tamen.

"Hanc cano quæ sacri BAPTISTÆ fronte notata est:

"Hic respondebit Bibliopola tibi.

"Vis Impressoris nomen quoque nosse; JOANNIS

"CARCAIN nomen ei est. Ne pete plura. Vale."

But besides these designations of a corporate or municipal nature, early printers had also generally,

their own private and peculiar MARKS, REBUSES, or DEVICES ; the precise origin of which is not perhaps so obvious. Even in the early stages of the art, great complaints were made of the frequent falsification, pirating and forgeries of literary works. This evil gave occasion to those PRIVILEGES of IMPRESSION which were granted by kings, princes, and supreme pontiffs, in order to guarantee to the industrious artist, the due reward of his labour and enterprise. But these “Diplomata” were often found a very inadequate remedy for the injury. The case of JOANNES FROBENIUS, as described by Erasmus, may represent those of many other meritorious printers, whose liberality and public spirit were thus made to enrich the ignorant and worthless. “Many are they who lie in wait for the man, and almost have conspired for his ruin. When any new work appears which is likely to be saleable, one or other of them surreptitiously procures a copy from his printing house, prints, and sells it almost for nothing : whilst FROBEN is at immense expense not only in remunerating correctors but often in purchasing the original manuscripts.” (c) Such instances of the invasion of literary property occurred even in those remote times. Frequently whole works were clandestinely reprinted in cities or countries remote from the place of their first appearance ; and the author and original publisher were thus defrauded of their just advantages. Sometimes

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(c) “Plerique insidiantur homini, propemodum conjurati ut illum perdant. Ubi quid novi operis prodit, quod putant fore vendibile, mox unus atque alter suffuratus ex ipsius officinâ exemplar, excudit atque venditat minimo. Interim FROBENIUS immensam pecuniam impendit in castigatores, frequenter et in exemplaria, &c.” “*Erasmi Adagia.*” Art. “*Festina Lente.*”



books were reprinted in an abridged and mutilated form: and often with little attention to accuracy, or to the credit and feelings of those authors or annotators whose names they bore. Sometimes the price of obscure and worthless publications was enhanced by a false date, place, or subscription: for, as the art was cultivated with superior accuracy in some cities of Italy, and at VENICE more especially, the names of such places appearing in the title, were found to give superior sale and currency to the impression.

Whatever might be the original intention of such particular MARKS and DEVICES, adopted by early printers, after these literary frauds began to prevail, they became at least so far useful, as to render such frauds less practicable. BENEDICT HECTOR, a considerable printer of Bologna, in his impression of "Justin" and "Florus" *anni* 1505, *fol.* thus addresses the purchasers—"Emptor attende, quando vis emere libros formatos in Officinâ meâ excussoriâ, INSPICE SIGNUM quod in liminari paginâ est; ita nunquam fallêris. Nam quidam malevoli Impressores libris suis inemendatis et maculosis apponunt nomen meum, ut fiant vendibiliores; quô pacto & mihi & nomini doctissimi Philippi Beroaldi derogant, vel potius derogare intendunt." In like manner IODOCUS BADIUS of PARIS, in one of his impressions *anni* 1516—"Oratum facimus Lectorem ut SIGNUM inspiciat, nam sunt qui titulum nomenque BADIANUM mentiantur, et laborem suffurentur." (*d*) It was however by no means impracticable for one printer to counterfeit the device of another, in addition to the fraudulent assumption of his name and designation. A ludicrous instance is

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(*d*) Chevillier *ut supra*.

upon record, of such an attempt ; which betrayed itself like a counterfeit coin, by the clumsiness and inaccuracy of its execution. Certain printers who were so disingenuous as to counterfeit a popular production of the ALDINE press, were thus exposed to public ridicule in the preface to the Aldine Livy, 1518, 8. “ Extremum est ut admoneamus studiosissimum quemque, FLORENTINOS quosdam Impressores, cum viderint se diligentiam nostram in castigando & imprimendo non posse assequi, ad artes confugisse solitas ; hoc est Grammaticis Institutionibus ALDI in suâ officinâ formatis, notam DELPHINI ANCHORÆ INVOLUTI nostram apposuisse : sed ita egerunt ut quivis mediocriter versatus in libris impressionis nostræ animadvertat illos impudenter fecisse. Nam ROSTRUM DELPHINI in partem sinistram vergit ; cum tamen nostrum in dexteram totam demittatur.”

RENOUARD has also observed that many others of those printers who were contemporary with the *Aldi* of Venice, hoping by this mark of the ANCHOR and DOLPHIN to recommend their own impressions, were eager to avail themselves of such an advantage. Some fraudulently counterfeited the mark itself, others invented something analogous to it. Various Italian printers of considerable eminence disgraced themselves by these disingenuous artifices. But the printers of Lyons carried such audacious forgeries to a far greater length than any others, and Renouard has cited a particular memorial drawn up by Aldus himself on the subject, and published at Venice anno 1503. (e)

It can however be scarce pretended that this precautionary use of the MARK was actually in the contemplation

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(e) “ Annales de l’Imprimerie des Alde,” tom. ii. pp. 63, seqq. & pp. 207, seqq.

of its original inventors. Some even of the impressions of FUST and SCHOEFFER, and other printers of the earliest periods, have such marks subjoined to their subscriptions. Those of Fust and Schoeffer are two "ECUS" or shields, exhibiting the arms of these respective artists; though as the author of "*L'Histoire de l'Imprimerie*" (f) has shewn, Fabricius and others have misinterpreted them. As many early printers have omitted to subjoin their names to certain works, such marks have enabled bibliographers to ascertain with certainty their place and origin. Where both mark, note of place, date, and printer's name have been omitted, a like use has sometimes been made even of the PAPER MARKS; which appear to have been of an usage perhaps almost as remote as the manufacture of that article. Amongst other notices of this kind, the reader may consult the work last mentioned.

The marks used by learned printers, afterwards became more miscellaneous and general, and exhibited an amusing display of the ingenuity, erudition, piety, or, as we may venture to add, sometimes of the fanciful caprice of the inventor. Thus JOHN the son of PETER SCHOEFFER, who also printed at Mentz, adopted the ARMS used by his father, but with a variety of whimsical changes; for in the "champ" or field of the device, he introduced SHEPHERDS with their dog and sheep, in allusion to the name "SCHOEFFER," which signifies shepherd. (g) The classical origin of the ANCHOR and DOLPHIN of ALDUS is well known. It was borrowed from a medal of the emperor Titus; and the hieroglyphic is supposed to correspond with that ADAGE which

(f) "*A la Haye*" 1740, p. 45.

(g) *Hist. de l'Imprim. ut supra.* p. 49.



is said to have been the favourite motto of AUGUSTUS: “σπευδε βραδεως.” On the subject of this mark the reader will find much entertainment in the “Adagia” of Erasmus, under the title “FESTINA LENTE;” and that scholar embraces the same opportunity of explaining the REBUS or DEVICE of his favourite printer JOANNES FROBENIUS, of Basil. “If, says he, princes on this side the Alps would encourage liberal studies with as much zeal as those of Italy, the SERPENTS of FROBEN would not be so much less lucrative than the DOLPHIN of ALDUS. The latter ‘lente festinans’ has deservedly gained for himself no less wealth than reputation. As to FROBENIUS, whilst he constantly carries his “BACULUS” or staff erect, with no other view than the public advantage; whilst he departs not from the SIMPLICITY of the DOVE; whilst he exemplifies the PRUDENCE of the SERPENT not more by his device than by his actions; he is rich rather in reputation than in an estate.” (h) The device of VINDELINUS RHILIUS of Strasburg, which to a superficial observer, might seem the offspring of mere caprice, is in reality an emblematical representation of NEMESIS, and may be classically illustrated by a reference to the Epigram of Xenocrates:—

WARN'D by the GODDESS, with her SQUARE and REIN,  
Measure thy ACTIONS, and thy TONGUE restrain.

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(h) Quod si pari candore principes Cisalpini prosequerentur honesta studia cum Italis, FROBENIANI SERPENTES non tantum abessent ab opibus DELPHINIS ALDINI. Ille “lente festinans” non minus auri sibi peperit, quam nominis, utroque dignus. FROBENIUS dum BACULUM semper erectum gerit, non aliud spectans, quam ad publicam utilitatem; dum a COLUMBINA SIMPLICITATE non recedit; dum SERPENTUM prudentiam non

The HAND and COMPASSES of CHRISTOPHER PLANTIN, with his motto "LABOR ET CONSTANTIA," include a moral not less useful. The same thing may be said of the fine image of TIME, conspicuous in the impressions of SIMON COLINÆUS; and in ROBERT ESTIENNE's choice of the apostolic emblem of the OLIVE TREE, with its BROKEN and INSITUOUS BRANCHES, and his motto "NOLI ALTUM SAPERE, SED TIME," Maittaire discerns an evidence of the humility and christian piety which characterized that distinguished typographer.

There is a work extant, by ORLANDI, intitled "NOTIZIA delle MARCHE degli Antichi e moderni Impressori," which I have hitherto had no opportunity of consulting. (i) But the author of "L'Histoire de l'Imprimerie" before cited, gives no favourable account of it. He says these notices are very ill executed: that even the names are given in a mutilated and unintelligible manner; and that in the explanation of the marks of printers, the author frequently falls into ludicrous errors, of which the following instance is given. In the two STORKS, the motto of CRAMOISY, of which the younger is represented bearing food to the parent bird, which even children might understand to be an appropriate emblem of filial piety and affection, this author discovers a battle of CRANES in the air, without having paid the smallest attention to the motto; "Honora Patrem tuum, & Matrem tuam, ut longævus sis

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magis exprimit insigniis suis quam factis; famâ potius dives est quam re. *Erasmî "Adagia." Art. "Festina Lente."*

(i) Renouard also speaks of a "Recueil des Marques typographiques" published by R. Scholtz, at Nuremberg, ann. 1730-32, fol. "Annales," *ut supra*, tom. ii. p. 63.

super terram;" and to other emblems of kindred signification, with which the angular points of the **INSIGNE** are furnished. He refers to pages 237 and 242 of this inaccurate work.

On the subject of **MARKS** I may presume to add, that the earliest "Relieurs" or **BINDERS**, a race of men who at these times probably considered their vocation of no mean importance, affected also to distinguish themselves by devices of a similar nature. Very rude and singular designs cut on blocks of wood, and impressed upon the exterior superficies of the volume, are sometimes found on well preserved specimens of ancient binding; to which the names or initials of the ingenious artist are annexed; whence it evidently appears that ornament was not the sole motive for using them. For various and singular specimens of this nature, it may suffice to refer the reader to those libraries which abound in early printed books; and to the cabinets of diligent and curious collectors.

WITHIN the period of twenty years after the introduction of **PRINTING** at **PARIS**, we find the number of those who practised the art in that city, including **GERING** and his associates, increased to thirty-five: and the commencement of the succeeding century witnessed the enlargement of this list in an almost triple proportion. Of these artists, who varied greatly both in the number and value of their impressions, several distinguished themselves so eminently as to merit our particular notice. Amongst these was **PASQUIER BONHOMME**, whose earliest impression, "**Les Grands Chroniques de France**" in 3 vols. fol. bears the date of 1476: he was one of the four principal "**LIBRAIRES**" of the University: and assumed for his **INSIGNE** the



image of S. Christopher. The year 1480 exhibits the name and commencement of ANTOINE VERARD, who with respect both to the variety and curious description of his impressions, may justly be considered as one of the most interesting of all the early typographers of Paris. Very numerous indeed were the impressions executed by this zealous printer, separately or in conjunction with others. De la Caille renders the same testimony. "VERARD," says he, "was one of those who gave to the public the greatest number of works; and particularly of ROMANCES: of which" he adds, "there are extant more than a hundred volumes, printed upon vellum, ornamented with beautiful miniatures, and exhibiting the most studied and exact imitations of the manuscripts from which they were copied." (k) Such very magnificent, ingenious, and costly ornaments bestowed upon these Gothic productions of the French press, give a characteristic peculiarity to them, perhaps above those of most other countries. The letter indeed chiefly employed in them, though often denominated by the general term Gothic, is rather a species of semi-Gothic; and probably was cast in imitation of the character usually met with in exquisitely finished manuscripts which were of an age not very remote from the invention of printing; at which period also, it is very probable that the art of ILLUMINATING, and embellishing with miniatures in gold and colours, was cultivated in its highest luxury. The impressions of ANTOINE VERARD and of several of his cotemporaries, having often been taken off on the finest vellum, for the gratification of the rich; and at

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(k) Hist. de l'Impr. ut supra.

their liberal expence thus superbly ornamented; exhibit a most agreeable union between the labours of the PRINTER, and of the SCRIBE and ILLUMINATOR. And since the art of the latter has long been lost through disuse, they are treasured up with the greatest care as monuments of former national magnificence, and the only remains of a species of art which was once so extensively and ingeniously practised.

ANTOINE VERARD used for his DEVICE the ARMS of FRANCE, under which in a compartment is a cypher, probably intended to express the whole of his surname. These with other minor ornaments are included in a parallelogram, round the external margin of which we read the following inscription in Gothic characters, bounded also by double parallel lines:—

J. H. S.

POUR. PROVOCQUER. TA. GRANT. MISERICORDE.

DE. TOUS. PECHEURS. FAIRE. GRACE. ET. PARDON.

ANTOINE. VERARD. HUMBLEMENT. TE. RECORDE.

CE. QUIL. A. IL. TIENT. DE. TOI. PAR. DON.

Of the name MARNEF, there were three brothers who were associated together, at least on some occasions. Their mark is thus rather confusedly described by la Caille: “Des Gruës qui font un nid en volant, un Perroquet qui parle, un Pelican qui donne la vie à ses petits, et trois bastons, sur lesquels sont les premières lettres de leurs noms, viz. GEOFFROY or GODEFROY, ENGUILBERT, & JEAN.” Their earliest impression, according to Panzer, bears the date anni 1481.

JEAN DUPRE or JOANNES DE PRATIS or DE PRATO commenced his zealous labours by the impression of two “Missals” anno 1481: NICOLAS DE PRATIS, probably a brother of the former, by “P. Terentii Comoediæ” fol. 1483: these were also distinguished printers.

ANTOINE CAILLAUT began to exercise the profession anno 1483, and continued to print anno 1505. In 1483 also GUIDO MERCATOR, or GUY MARCHAND is said to have commenced his typographic labours. His impressions were numerous; but Chevillier has assigned to him a distinguished place amongst the most ignorant printers of the day. In reality a book was printed by him anno 1493 with this title—"Elegantiarum viginta Præcepta;" which title is reprinted on the second leaf; and the volume thus concludes—"Elegantiarum viginta Præcepta." A copy was preserved in the library of the Sorbonne. Instead of this printer's name, his impressions sometimes have merely this notice—"in domo Campi Gaillardii." Some of them exhibit on the reverse of the final page the representation of a CORDWAINER at work, with all the implements of his profession about him: which this printer may therefore be supposed to have adopted as his whimsical device.

GEORGIUS MITTELHUS, DENIS JANOT, PHILIPPE PIGOUCHET, SIMON VOSTRE, JEAN BONHOMME the brother of PASQUIER, and JEAN HIGMAN, a German, began severally to print about the same period. The motto of JANOT was "AMOR DEI OMNIA VINCIT." "AMOUR PAR TOUT, TOUT PAR AMOUR, PAR TOUT AMOUR." ROBINET MACE, PIERRE LEVET and JEAN DRIARD were somewhat later. PIERRE le ROUGE (Rubeus) and JEAN CARCAGNI commenced anno 1487: FELIX BALIGAUT, BERTHOLD REMBOLT, probably a son of the ancient printer of that name, WOLFGANG HOPYL, GEORGE WOLFF, DURAND GERLIER, and MICHEL LE NOIR (Niger) all severally, with others, in 1489. The last of these was a printer of very considerable interest, whose impressions are held in high estimation by the admirers of early Parisian



typography. His MARK is thus described by M. de la Caille—"Une roze en face sur un fond de sable; soutenue par deux MORES & une autre pour timbre, le tout faisant allusion à son nom;" with these lines—

C'EST MON DESIR DE DIEU SERVIR

POUR ACQUERIR SON DOUX PLAISIR.

He continued to a late period, and was succeeded by his son PHILIPPE, a printer also of considerable estimation.

Of other names of Parisian printers, which occur from 1490 to 1500 inclusively, I shall content myself with mentioning some of the principal. Those were DENIS ROCE, whose favourite motto was "ALAVENTURE. TOUT. VIENT. APOINT. QUI. PEUT. ATENDRE." JEHAN TREPPEREL, who printed both in his own name, and occasionally in conjunction with JEHAN JEHANNOT: but as TREPPEREL did not long survive to exercise the art, the name of his widow (VEUVE TREPPEREL) is far more conspicuous in the annals of the Parisian press: GUILLAUME EUSTACE, many of whose impressions are curious and estimable: PIERRE LE DRU: JEAN PETIT or JOANNES PARVUS, probably the father of a numerous progeny of printers, and himself the most enterprising typographer of his time. De la Caille assures us that he found employment for the presses of more than fifteen "Imprimeurs" of his day. To his INSIGNE he subjoined the words PETIT A PETIT, in allusion to his own name. IODOCUS BADIUS, surnamed ASCENSIVS, and HENRI ESTIENNE the elder, both belong to this period: but as these distinguished artists stand so nearly connected with ROBERT and HENRI ESTIENNE, I shall assign to them a distinct and more particular mention. Not to extend then our present notice to less conspicuous individuals of this early series, THIELMAN





THE DEVICE OF ANTHOINE VERARD.  
 From "Les Croniques de Froissart." 1518, fol.



KERVER must however be mentioned, as having distinguished himself much amongst cotemporary printers; especially by his beautiful impressions "en Rouge et Noir," in which he was probably exceeded by none. Under his direction, and at his charge, some of the painted windows which ornament two of the finest churches of PARIS were designed and executed; and on them la Caille says his CYPHER was at the period when he wrote still to be seen. FRANCOIS REGNAULT was probably the last of the series whose commencement was not later than the year 1500. He was also a most industrious printer; and his impressions are numerous. The well known DEVICE of this artist is an ELEPHANT, upon the back of which is placed a CASTLE, bearing the initials of his name: which appears also in full on a scroll beneath.

As to the manner in which the  
book is bound it is much more  
generally the "beautified" appearance  
than is usually to be seen in the  
direction, and in the binding, the  
printed matter which ornaments the  
covers of the book is very elegant and  
on them is printed the title of the book  
which is repeated on the title page  
and probably the rest of the book. The  
book was not published until the year 1800.  
The book is also a  
modern edition, and is very  
The well known front of the book is in  
upon the back of which is placed a  
the inside of the book, which appears  
small book.



## NOTICES AND ILLUSTRATIONS

OF THE MOST

### *Remarkable Productions*

OF THE

## Parisian Gothic Press,

BEFORE THE YEAR M.D.VIII.

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**T**HE GOTHIC PRESS of PARIS, by which general name we may be allowed to designate the INFANCY of its TYPOGRAPHY, both on account of the prevailing use made of that character by the earliest Parisian typographers, and to distinguish it from the more learned "IMPRIMERIES" established there in after times, was by no means fruitful in valuable classical impressions. FRANCE could probably boast at that period of few or no manuscripts of the works of ancient Greek or Roman authors. Those precious remains of antiquity were chiefly confined to Italy; or at least had been conveyed to that fortunate country, when the revival of learning excited the zeal of Italian scholars to every possible exertion for the discovery and acquisition of them. Their early proficiency in classical literature enabled them to illustrate such works by ingenious annotations; and thus to give them with advantage to the public by means of the newly discovered art of



PRINTING, at a time when the Cisalpine schools and seminaries of learning had scarcely emerged from the barbarism of the middle ages. GERING therefore, and the other earliest printers of PARIS who evinced the greatest zeal for the impression of classical works, could do little more than attempt a reimpression of those classical productions which had issued from the presses of the most meritorious printers of Italy. Early books of Parisian classical typography must consequently be valued at present chiefly as specimens of the comparative infancy of the art. After the exertions of GERING and his associates, and of CÆSARIS and STOL, the printers of PARIS appear for a time to have declined rather than increased in ardour for the diffusion of classical literature. Yet on other accounts the GOTHIC press of Paris will be found an interesting subject of inquiry. Many of its productions are strongly indicative of the national manners and character. Those which pertain to the ecclesiastical ritual, and devotional subjects, possess, as I have before observed, a singularity of embellishment, and magnificence of execution which are almost peculiar to them. The early poetry of the French, their chronicles, their romances of chivalry, and the kindred fruits of their GOTHIC PRESS are equally characteristic; and to an English reader, the connexion of their early literature with our own, or rather the influence which it had upon the speculations and manners of our own country, and the direction and tone which it gave to our pristine habits and pursuits, must render EARLY FRENCH TYPOGRAPHY a subject of particular curiosity.

PANZER has enumerated 751 TITLES of Parisian impressions before the close of the fifteenth century, including those which occur "sine notâ anni." At the

end of the year 1507, in which the first GREEK PRESS was established at PARIS, the foregoing number appears to have been increased by 241 additional impressions, exclusive of a few more articles of Parisian typography which this diligent bibliographer has enumerated in the supplementary volumes of his extensive work. From Panzer's list I propose to select those articles which appear most curious and interesting; and to illustrate them by such notices as I have in the course of my own reading or personal observation been enabled to collect. The candid reader is intreated to accept this list or catalogue as a specimen, not only of the "Editiones Parisienses sæculi XV." but also of a method of annotation by which detached parts of Panzer's elaborate work might be agreeably illustrated.

M.CCCC.LXX, M.CCCC.LXXII.

*GASPARINI PERGAMENSIS Epistolarum opus. 4.*

This book and the nine following, though "Con-suetis Typographiæ notis orbi" were certainly executed "in Sorbonæ domo ab ULRICO GERING, MARTINO CRANTZ & MICHAEL FRIBURGER." Thus Panzer: who cites the rude Colophon of this impression:—

UT SOL lumen, sic doctrinam fundis in orbem,

Musarum nutrix regia PARISIUS.

Hinc prope divinam tu, quam GERMANIA novit

Artem scribendi, suscipe promerita.

Primos ecce libros, quos hæc industria finxit

Francorum in terris, ædibus atque tuis.

MICHAEL, UDALRICVS MARTINVSQUE magistri

Hos impresserunt, ac facient alios.

The preceding volume derives additional interest from the dedicatory epistle by FICHET prefixed; which

Chevillier has cited as illustrative of the earliest efforts of Parisian typography. (1)

*LUCII ANNÆI FLORI de tota Historia Titi Livii  
Epitome in quatuor libros divisa. 4.*

ROBERTUS GAGUINUS Lucei Annæi Flori lectoribus salutem optat.

QUOS NULLA in terris concluserat ora, Quirites,

Hæc flori obstrictos parva tabella capit.

Et quæque eximia produxit Livius arte,

Bella, duces, pompas, rite coacta tenet.

Quo vere exemplo vobis sperate futurum

Qui fama et quæstu fertis in astra gradum.

Post tumidos nisus, post sæva pericula sortis,

Ad manes raptos vos brevis urna teget.

(1) GUILLERMUS FICHETUS Parisiensis Theologus Doctori  
JOANNI LAPIDANO SORBONENSIS Scholæ PRIORI. Salutem.

MISISTI nuper ad me suavissimas Gasparini Pergamensis Epistolas, non a te modo diligenter emendatas: sed a tuis quoque Germanis Impressoribus nitidè et tersè transcriptas. Magnam tibi gratiam Gasparinus debeat: quem pluribus tuis vigiliis ex corrupto integrum fecisti. Majorem vero coetus doctorum hominum: quòd non tantum sacris literis, quæ tua provincia est, magnopere studes; sed redintegrandis etiam Latinis scriptoribus insignem operam navas. Res sanè te viro doctissimo et optimo digna. Ut, qui cum laude et gloriâ Sorbonico certamini Dux præfuiisti, tum Latinis quoque literis, quas ætatis nostræ ignoratio tenebris obumbravit, tuâ lumen effundas industriâ. Nam præter alias complures Literarum graviores jacturas hanc etiam acceperunt, ut librariorum vitiis effectæ penè barbaræ videantur. At vero maxime lætor hanc pestem tuâ providentiâ tandem eliminari procùl à Parisiorum Lutetiâ. Etenim quos ad hanc urbem e tuâ Germaniâ Librarios ascivisti, quam



*C. CRISPUS SALLUSTIUS de conjuratione Catilinæ et de bello Jugurthino. 4. In fine.*

NUNC parat arma virosque simul (sibi) rex Maximus orbis  
Hostibus antiquis exitium minitans.

Nunc igitur bello studeas gens Pariseorum,

Cui Martis quondam gloria magna fuit.

Exemplo tibi sint nunc fortia facta Virorum,

Quæ digne memorat Crispus in hoc opere

Armigerisque tuis Alemannos annumeres, qui

Hos pressere Libros, arma futura tibi.

*GUILLERMI FICHETI Alnetani, artium et theologiæ parisiensis Doctoris, Rhetoricorum libri tres, &c. 4.*

GUILLAUME FICHET was a Savoyard, but had his education in the University of Paris. This was at a period when the studies of humanity were disregarded, and the purity of the Latin tongue was immersed and almost extinguished in the barbarous phraseology of the schoolmen. He is however represented as a person of great enterprise, reading, and eloquence.

emendatos libros ad exemplaria reddunt! Idque tute macto studio conaris, ut ne ullum quidem opus ab illis prius exprimatur, quàm sit à te coactis exemplaribus multis castigatum liturâ multâ. Quare tibi quæ carminum Censori Quintilio laus apud Flaccum Horatium meritò debeatur, cum a Gasparinæ suavi facundiâ, tum a plerisque nobilibus hujus civitatis ingeniis, quæ desputâ barbariâ lacteum fontem eloquentiæ melle dulciorem degustant, et in dies quidem avidiùs. Ego verò, quod in Aristotelis laudem dicebat Plato, tuum domicilium Lectoris studiosissimi sedem sine ullâ quidem assentatione dici velim. Vale. Et me dilige te amantem. Scriptum apud Sorbonam velocissimâ Fichetæ manu.

In his official capacity he acted as a professor of theology and philosophy; and constantly spent the morning hours in reading lectures on those subjects, in the schools of the Sorbonne. His own zeal for the re-establishment of the Belles Lettres led him to deliver a lecture on rhetoric every afternoon; and he is said to have persevered in this practice eighteen years. If we may believe Chevillier, such unwearied efforts were not unsuccessful: and eloquence began to flourish again in this literary establishment. Several of his scholars made a distinguished proficiency. Robert Gaguin was one of them. He became conspicuous both as a person of superior learning, and as an author, at this barren period; and taught in the schools of the Mathurins the art of rhetoric which he had learned from Fichet.

Fichet's reputation extending itself to Rome, he was honoured with the peculiar notice and friendship of Cardinal Bessarion. At length Sixtus IV. invited him to Rome, and conferred on him several considerable dignities.

His scholar Gaguin addressed an epigram to him, descriptive of those services which he had rendered to letters: of which Chevillier has given a portion—

Quos luteos homines finxit natura deauras,

Et facis eloquio clare Fichetè deos.

Te dignè extulerit præclara Lutetia cælo,

Cui tua rectiloquos lingua diserta parit. &c.

*PHALARIDIS Agrigentini Epistolæ, e græco in latinum translate a Francisco Aretino. 4.*

ERHARDI VUINDSBERG Epigramma ad germanos librarios egregios, michaellem, martinum, atque udalricum;—

PLURA licet summæ dederis alemannia laudi !

At reor hoc maius te genuisse nihil.

Quod prope diuinam summa ex industria fingis

Scribendi hanc artem, multiplicans studia.

Foelices igitur Michael, Martineque semper

Viuite, et Vlrice ! hoc quis opus imprimitur.

Erhardum uestro et non dedignemini amore !

Cui fido semper pectore clausi eritis.

*BESSARIONIS Card. Epistola ad G. Fichetum. EJUSDEM altera epistola ad Italiæ Principes. Tertia epistola ad Bessarionem Monachum et Abbatem. Orationes, &c. 4.*

This impression is inscribed to Louis XI. in the following rude “ Disticon fichæteum :”—

FAUSTA futura tibi REX accipe Bessarionis

Munera, quæ prosint foris atque domo.

*GUILLELMI FICHETI Doctoris, &c. Epistolæ. 4.*

*LAVRENTII VALLÆ Elegantiarum linguæ latinæ libri sex. Tractatus de reciprocatione sui et suus, &c. fol.*

*Iterum Par. 1476, fol. Gering et Rembolt, 1495. Ascens. 1497, fol.*

To this book is subjoined an “ Epistola gratulatoria Joannis de Lapide ad P. Paulum Senilem,” at the end of which are read these words—“ Ædibus Sorbone scriptum anno uno et septuagesimo quadringentesimoque supra millesimum.”

JOHN HEYNLIN DE LAPIERRE, who shared with FICHET the honour of establishing the earliest press at PARIS, was a native of Germany, and a professor of languages in the University. Such was his reputation, that persons of high rank are numbered amongst his hearers ; but none of them perhaps reflect so much



honour on his memory as the famous John Reuchlin, who was also a disciple of this doctor of the Sorbonne: and at the special instance of his master composed his work in three books, “*De verbo mirifico*.” By the advice of Lapierre several works of great utility became very early fruits of the newly established press. He obtained the rank of rector of the University *anno* 1468; and was twice prior of the Sorbonne, viz. *anno* 1467 and again *anno* 1470.

Lapierre, in the famous controversy of the NOMINALISTS and REALISTS, (*m*) which still continued to divide this University, became a strenuous advocate for the

(*m*) Amongst the various sects to which the scholastic philosophy gave birth, these of the NOMINALISTS and REALISTS are not the least memorable. The particular doctrines of each may be found at large in Brucker’s “*Historia Philosophiæ*,” or in the abridgment of that work by Enfield, vol. 2, ch. iii. Naudé considers one JOANNES ROSSELINUS or ROSCELINE who lived in the eleventh century, as the founder of the party of Nominalists: in confirmation of which he cites the following ancient epigram:—

QUAS RUCELINE doces, non vult Dialectica voces,

Jamque dolens de se non vult in vocibus esse.

RES amat, in REBUS cunctis vult esse diebus.

Voce retractetur res sit quod voce docetur.

Plorat Aristoteles nugas dicendo seniles

Res sibi subtractas per voces intitulatas.

Porphyriusque gemit quia res sibi lector ademît,

Qui res abrodit Ruceline Boetius odit.

Non argumentis nulloque sophismate sentis,

Res existentes in vocibus esse manentes.

Through the zeal and talents of PIERRE ABAILARD this sect gained many partizans. The Realists found no less

latter, and delivered repeated courses of lectures on the philosophy of Aristotle, as that which he deemed best adapted for elucidating the mysteries of religion. But as the party of the nominalists at this time found warm advocates, and was gaining ground, Louis XI. assembled the four faculties to hold a deliberation on the subject. On this occasion the whole body of the University, perhaps greatly influenced by the example of LAPIERRE, declared themselves in favour of REALISM; and the opposite doctrine was proscribed and banished by a royal edict from the schools of the University.

Two new Universities were founded about this period; that of Basil anno 1460, and that of Tubingen anno 1477. Lapierre was invited to deliver lectures at the former, on his favourite system of philosophy. He obtained a valuable benefice in the Cathedral of the city; but at length exchanged his preferment for the self denial and austerities of the Chartreux, and joined himself to a society of this order which had an establishment at Basil. John Amerbach, an early

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powerful support under the authority of Aquinas, Scotus, and others. The whole University of Paris ranged themselves under the banners of one or other of these contending parties. Nothing could exceed the violence with which their disputes were conducted. When the litigants had exhausted their stock of abuse, they often came to blows; engaging not only with their fists, but with clubs and swords; so that wounds and even death sometimes ensued. Louis XI. as abovementioned, at length published an edict, which in the year 1474 silenced and banished the Nominalists, and required the academics to renounce their doctrines. The "Edictum Regium" issued for this purpose is given at length by Naudé, in his "*Addition à l'Histoire du Roy Louis XI.*" Chap. vi.

printer of that city who had been a pupil of Lapierre, printed an edition of his philosophical works. To a logical treatise of Lapierre, Sebastian Brant, a poet of known celebrity, prefixed some elegiac stanzas, amongst which are these which follow :—

HANC LAPIDANE Pater, dum felix Parisiorum  
Gymnasium incoleres, Doctor amate paras.  
Tempora multa bonis illic studiisque probatis  
Trivisti, insigni profuerasque Scholæ.  
Sed tibi plus placuit Christi Schola, dogma salutis  
Sectatus, linquis dogmata vana Scholæ.  
Sprevisti et pompas quas sæpe Theologus alter  
Quærit, et in crassis pinguia multa malis.  
Quas tibi Præbendas plures fortuna secunda  
Obtulit, has temnis et bona cuncta soli. &c.

*JACOBI MAGNI Ord. Eremit. S. Augustini, Sophologium. fol.*

“In tituli folio verso,” is found this rude “Epigramma ad hujus operis conspectorem;” which illustrates the nature of the work :—

ISTUC clarorum contendunt dogmata patrum :  
Doctos atque bonos ut faciant homines.  
At quom non leviter possit percurrere quisquam  
Auctores cunctos ; multa neglecta manent.  
Omnia doctorum quo ergo documenta legantur,  
Hunc Jacobus Magni condidit ecce librum.  
Tu quoque si bonus esse velis sapiensque videri  
Quod manibus tractas disce SOPHOLOGIUM.  
Quicquid enim veterum tetigit præceptio digna  
Mille voluminibus, clauditur hoc opere.

The author of the “SOPHOLOGIUM” was a native of Toledo in Spain ; became confessor to CHARLES VII. ; refused a bishopric ; and died a member of the fraternity



of Augustine monks at Paris. His “Sophologium” is an acknowledged compilation from the writings of the ancient philosophers, poets, and orators. The above was the first impression. Gering gave a second *anno* 1475. It was afterwards reprinted *Parisiis* “*Lugduni*,” *et alibi*; in early periods and on various occasions.

The same work became known in England under the title of the “BOOK OF GOOD MANNERS,” printed by CAXTON *anno* 1487: which as Mr. Caxton himself informs us was compiled “by the venerable Frere JAQUES LE GRAUNT, in Latin, JACOBUS MAGNUS.” Caxton’s impression was derived from a French translation of the work intitled “*Livre des bonnes moeurs*,” printed at Chablitz or Chablies by *Pierre le Rouge*, 1473, fol. and *sine loco et anno*. (n)

*RODERICI ZAMORENSIS EPISCOPI Speculum humanæ vitæ. fol. In fine.*

EDIDIT hoc lingue clarissima norma latine !

Excelsi ingenii uir rodericus opus.

Qui norma angelica è custos bene fidus in arte ;

Sub pauli ueneti nomine pontificis.

Claret in italici Zamorensis episcopus ausis

Eloquii ! it superos gloria parta uiri.

The “SPECULUM HUMANÆ VITÆ” was a favourite work of those early times. The first impression had issued from the press of Sweynheim and Pannartz, *Romæ* 1468. Gering’s impression was the second ; and it was reprinted by him *anno* 1475, fol. and by Cæsar and Stol *anno* 1473, and *sine anno*. It appeared also “Gallicè” under the title of “*La miroir de la vie*”

humaine," *Lugduni* 1477, 1479, and 1482, fol. As to the author RODRIGO SANCIO he was born anno 1414, and became successively bishop of Oviedo, Zamora, Calahorta, and Placentia.

According to Naudé the above impression of the "Speculum" by Gering and his associates was inscribed to Louis XI. He considers it, perhaps erroneously, as the earliest production of the Parisian press. (o)

*JOHANNIS SCOTI in quartum librum sententiarum Petri Lombardi. Friburger, Crantz, & Gering, fol. In fine.*

SI TE nosse juuat lector nunc officiose  
 Unde tibi tersa hæc littera pressa venit:  
 Parisii manibus noscas hæc ingeniosus  
 Conscripta et doctis ante relecta viris.  
 Is etenim MICHAEL, MARTINUS (Gente Alemani)  
 Atque VDALRICUS multiplicant studia.  
 Felices formas illorum jure vocabis,  
 Quæ nitidis formant optima quæque libris.  
 Nec te pæniteat precium huic impendere dignum,  
 Quem docta impressit regia Parisius.

*M. T. CICERONIS Officia; Lælius; Cato; Somnium Scipionis; et Paradoxa, fol. Idem.*

Joanni Lapidano Tetrastichon fichæteum.  
 UT PUNCTI, cæsi, pateant libri Ciceronis,  
 Guillermi suasu sis, Lapidane, vigil.  
 Sic facili cursu cum fruger tum decus esse  
 Tu poteris semper clara fichætea spes.

The above barbarous lines are given agréably to Panzer's copy. "Sequitur Joannis Lapidani Epistola

responsoria ;” and “ Ejusdem Tetrastichon ad Guillel-  
mum Fichæteum.”

ACCIPERE distinctos, Guillerme, libros Ciceronis,

Si læsi pateant, criminis author eris.

Sin fuerint frugi, maior tibi quam Lapidano

Gratia debetur, laus quoque maior erit.

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A. D. M.CCCC.LXXIII.

JOHANNIS NYDER *Manuale Confessorum, et Tractatus  
de lepra morali. Friburger, Gering, and Crantz,  
fol. goth.*

JOANNES NYDER, said to have been a German Dominican, professed theology at Paris: but died at Nuremberg circa 1440. His treatises abovementioned—his “ Opus super decem Præcepta Decalogi,” Gering 1478, 1482, 4.—his “ Aurei sermones”—“ Consolatorium timoratae Conscientiæ,” Gering 1478, 4.—“ De contractibus mercatorum”—“ Dispositorium moriendi,” Gering (sine loco et anno)—“ Formicarius” and “ De Decalogo et Sacramentis,” Bonhomme 1489, 4. must have been in the highest estimation; having exercised so frequently the early presses not only of Paris but of many other places. The “ Manuale, &c.” was reprinted by Gering annis 1477, 1479, et sine anno; and by Jean Bonhomme anno 1489.

GUIDONIS DE MONTE ROCHERII *Manipulus Curatorum, fol. goth. Idem.*

THE MANIPULUS CURATORUM was a work still more universally popular than the preceding. It appeared Savilliani anno 1470, again sine loco 1470. Aug Vindel, 1471. Gering’s was therefore the fourth impression. It was reprinted “ Parisiis” Gering et socii 1478, 4.



*P. Cæsar* 1473, fol. *Cæsar* & *Stol* 1476, 4. *P. Levet* 1487, 4. *Pigouchet* 1489, 4. *F. Balligaut* 1493, 4. *Par.* 1488, *et sine anno*.

M. DE LA MONNOYE has observed that the author's name should not be translated GUY DE ROCHER as it usually is, but GUY DE MONT ROCHER. Trithemius supposes him to have flourished *circa* 1330. Two French translations are mentioned: one of them intitled "Le Doctrinal de Sapience," printed according to Panzer only at *Geneva* 1493, fol. But our own venerable CAXTON communicated this work to his country in an English dress so early as the year 1489. He intitled it "The Doctrinal of Sapyence." He probably translated it from a French manuscript. "This present boke," says he, "is frenshe, &c.—the ryght reuerent fader in god Guy de roye, by the myseracion dyuine Archebysshop of Sence, hath doon it to be wreton for the helthe of his soule, and of the soules of alle hys peple, &c." Ames seems to have had but a confused idea of the origin of this work. In fact many of the earliest productions of our English press can be satisfactorily illustrated only by a comparison with the cotemporary history of French typography.

A priest of the province of Otranto, as it is said, translated this work into Greek verse *circa* 1370. The manuscript is in the Vatican.

*L'AMANT rendu CORDELIER en l'observance d'amour. en rime. Pierre Cæsar* & *Jean Stol ut videtur.*

CHEVILLIER believes this early specimen of French typography to be from the press of CÆSARIS and STOL. M. de la Monnoye had seen an edition "in 8 Gothique," without date: but with the device of GUILLAUME NYVERD, first of that name, and consequently posterior

to the former edition by forty or fifty years. He says the poem consists of about nineteen hundred verses "En huitaines" comprehending the description of a disconsolate lover's dream in a meadow, where he chanced to be overtaken with sleep. He fancied that despairing on account of the rigorous treatment of his mistress, he determined to renounce the world and turn cordelier. He applies to the superiour, who examines him, and approves his design. The day of his admission is appointed. A great crowd of both sexes attend to witness the ceremony: amongst the rest the unfeeling fair one whose rigour had driven him to this measure. Affected by the most poignant repentance, she falls senseless, at the instant when she sees him assume the habit. The ceremony however proceeds; the new monk pronounces his vow, and the superiour instructs him in all the particulars of the rule; entering into a long and amusing detail. After the sermon and mass the spectators retire, the monks proceed to the refectory; and then it is that the lover awakes, and the poem terminates with the dream. The work is thought by Fauchet to savour of the style of the reign of Charles VI. or VII.; but M. de la Monnoye says the author is unknown. This work was reprinted *Parisiis*, by *Germ. Bineaut* anno 1490, 4. and again *sine anno*, 16.

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#### A. D. M.CCCC.LXXIV.

*L. AIGUILLON de l'Amour divine de S. BONAVENTURE  
traduit per Jean Gerson. Pierre Caron, 4.*

This is from the "Stimulus divini Amoris, sive pharetra" of S. Bonaventura: first printed in the original, Par. 1490, 1493, Geo. Mittelhus, 4. The

numerous works of S. Bonaventura found employment for many of the early printers of various countries.

It is remarkable that the name of PIERRE CARON as a Parisian printer does not occur, excepting in the above single instance, till the year 1489.

I have found mention of no early English translation of the "Stimulus Divini Amoris." S. Bonaventure was however too popular a writer to be intirely overlooked by our early printers. From the "Vita Christi" of this author originated CAXTON's "Speculum Vite Cristi;" or the "Myrroure of the Blessyd Lyf of Jhesu Criste, compiled by Thomas Arundell, archbishop of Canterbury;" first printed without a date: again by WYNKEN DE WORDE 1527, 1530: by R. PINSON sine anno. His "Alphabetum Religiosorum," was "Englysshed by a brother of Sion, R. Whitfield or Whytforde:" and under the title of "S. Bonaventure his lessons," printed by WYNKEN DE WORDE anno 1532. The life of S. Francis composed also by S. Bonaventure was given in English by PINSON, *sine anno*.

*VINCENTII BELLOVACENSIS Speculum historiale, fol.*

VINCENT surnamed of BEAUVOIS was a Dominican. He was "Lecteur et Predicateur de S. Louis," and in high favour at court. His "Speculum seu Bibliotheca Mundi" was first printed *Venetiis* anno 1484, *fol. 4 tom.* His works and especially this, by some denominated "Speculum majus," gained him great reputation. It consists of four parts, viz. "Speculum Naturale," "Speculum Doctrinale," "Speculum Historiale" abovementioned, and "Speculum Morale." These frequently appeared separately from various presses in the infancy of typography. The "Speculum



Historiale" first appeared distinctly, *Argentorati, Mentelinus*, 1473, fol. It is said to be a kind of abridgment of universal history, from the origin of the world to the year 1244. It relates some circumstances which extend as far as 1253. Various particulars are found in it which do not elsewhere occur: but French bibliographers say the first edition is to be preferred, the subsequent being mutilated. They add that extravagant praises have been lavished on this author, who wrote in the reign of S. Louis, and by his command. Consult also pope Blount, p. 289.

This author gives to the Papal Decretals the first rank in authority: the next to the S. Scriptures. He admits all the false Decretals cited by Gratian; adopts all the fables published under the name of Turpin, &c.

Another production of the press of CAXTON, intituled "The YMAGE or MIRROUR of the WORLDE," appears to be a translation or abridgment of this "Speculum seu Bibliotheca Mundi," or rather perhaps of the "Speculum Naturale" of Vincent de Beauvais, which Ames and Herbert have not observed. Our venerable printer in his prologue, says that the book was translated "out of latyn into frensshe by the ordynaunce of the noble duk, Johan of Berry and Auuergne the year of our Lord M.cc.xlv, and now (he adds) at this tyme rudely translated out of frensshe in to Englisshe by me symple persone Wyllm Caxton, &c."

That Caxton translated from a French manuscript seems evident from his account of his original, "whiche" says he, "was engrossed and in all poyntes ordeyned by chapitres and fygures in frenshe in the toun of Bruggis the yere of thyncarnacion of our Lord M.cccc.lxiii, &c." He says "J haue to my power

folowed my cotype and as nygh as to me is possible I haue made it so playn that euery man resonable may vnderstonde it. Yf he aduysedly and ententyfly rede or here it. And yf ther be faulte in mesuryng of the firmament, Sonne, Mone, or of therthe. or in any other meruaylles herin conteyned J beseche you not tarete the faulte in me but in hym that made my cotype whiche book J began first to translate the second day of Janyuer the yer of our lord M.CCCC.lxxx, and fynysshed the viij day of Marche the same yere, &c. Caxton printed two editions of "the Ymage or Mirroure of the Worlde," but the precise dates of their impression are uncertain.

As to the "Speculum Historiale" which gave occasion to our present inquiries, it appears that Caxton was not unacquainted with, or unmindful of that particular work. For Ames and Herbert observe that "The Lyf of Charles the Great," another of his compilations, printed an. 1485, was not only translated by Mr. Caxton, but collected from two French books, viz. "The Myrroure Hystoryal" and an old French romance, according to the compiler of the Harleian catalogue.

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M.CCCC.LXXV.

*LEONARDI DE UTINO Sermones aurei de sanctis, fol. Gering, &c.*

LEONARDUS DE UTINO, of the order of "Fratres predicatorum," regent and professor in the university of Bologna, and held in special favour by pope Eugenius IV. flourished circa 1444.

His "Sermones Quadragesimales" appeared from the same press anno 1478, fol. Various other "Sermones"

or discourses of his were frequently printed in different places, and at very early periods.

*GUILLELMI DURANTI Rationale divinatorum Officiorum.*  
fol. Friburger, Gering, & Crantz.

GUILLELMUS DURANTIUS (Guillaume Durant) denominated "Le Speculateur," supposed a native of Gaule Narbonnoise, was the greatest Jurisconsult of his time, and also a respectable Provençal poet. He died at Rome an. 1296 at the age of 67. His epitaph (a la Minerve) appears in thirty Hexameters.

His works most known are "Speculum Judiciale," 4 tom.: "Repertorium Juris:" both printed often and very early; and his "Rationale" abovementioned; which first issued from the press of Fust and Schoeffer an. 1459, in fol. Some have thought it (but erroneously) the actual first fruits of the art.

*JACOBI DE VORAGINE Januensis aurea Legenda alias Historia Longobardica vocitata.* fol. goth. Gering et socii.

A NATIVE of the Genoese territory; born circa 1230. Became Provincial of the order of Dominicans, and in 1292 Archbishop of Genoa. He has the character of a virtuous and zealous prelate: but his "Aurea Legenda" abounds so much with fictions and absurdities, that perhaps from thence the term LEGENDARY became synonymous with fabulous. The first edition is said to be that of Cologne 1470. There is an Italian translation Venet. 1476: a French translation Lyon 1471: all in fol. and very rare.

Hence too, I presume "The GOLDEN LEGEND" by Caxton. "When I had perfourmed & accomplished



dyuers werkys & hystories (saith he) translated out of frensshe in to englysshe at the requeste of certeyn lordes, ladyes and gentylmen, as thystorie of the recuyel of Troye, the book of the chesse, the hystorie of Jason, The hystorie of the myrroure of the world, the xv bookes of Metamorphoseos, in whyche been conteyned the fables of ouyde, and the hystorie of godefroy of boloyne in the conqueste of Jherusalem, wyth other dyuers werkys & bookes, I nyste what werke to begynne & put forth after the said werkys to fore made,—I have submysed my self to translate in to englysshe the legend of sayntes, &c.” An impression of the “Golden Legende” in English by Caxton *anni* 1483, is considered by the compiler of the Harleian catalogue as one of the most superb productions of our earliest press. It is adorned with many wooden cuts, different from those in subsequent editions, and the initials are “en rouge.” At the conclusion—“Thus endeth the legende named in latyn legenda aurea, that is to saye in englysshe the golden legende. For lyke as golde passeth in valewe all other metalles, so thys legende excedeth alle other bookes, wherein ben conteyned alle the hygh and grete festys of our lorde, the festys of our blessyd lady, the lyves, passions and myracles of many other sayntes, and other hystories and actes as al allonge here afore is made mencyon, Which werke I have accomplished, &c. and have fynysshed it at westmestre the twenty day of novembre, the yere of our lorde M.cccc.lxxxiiij, & the fyrst yere of the reygne of kyng Rychard the thyrde, By me wylliam Caxton.”

Mr. Herbert observes that as there were many editions of the Golden Legend with Caxton's type, besides others printed by Julian Notary, and W. de Worde, it

has been thought that they were used in churches, or at least placed there, as Fox's book of Martyrs was before the reformation. (p. 97)

A French translation will be noticed *sub anno* 1496.

The LIBER FESTIVALIS or FESTYVALL, also printed an. 1486 by Caxton, is either partially or wholly compiled from the preceding. A copy is described in the Harleian catalogue, N. 1541, as well printed in the English language "in Urbe Parisiensi:" impensis Nicholai Comititis, anno 1495. Another edition was printed by Wynken de Worde anno 1496. Mr. Hearne (Rob. of Gloucester's Chron. vol. 2nd.) observes that this book consists of a course of homilies, in which are many odd stories. This accords with a passage of the prologue cited in the Harleian catalogue—"Many excuse hem for defaute of Bokys; and also by symplyness of connyng. Therfore in helpe of suche Clerkes, this Tretis is drawen oute of Legenda Aurea, that he that lyst to studye therein, he shall fynde redy therin, of all the principall Festes of the Yere; of eche one a short sermon, nedeful for him to teche, and for other to lerne, &c."

*VALERII MAXIMI dictorum factorumque memorabilium  
Libri IX. &c. fol. Cæsaris & Stol.*

*SENECÆ Epistolæ, 4. Idem. In fine.*

CURA, labor, meritum sumpti pro munere honores

Ite, alias posthac sollicitate animas.

Me procul a vobis Deus evocat illicet astris.

Rebus terrenis hospita terra vale

Corpus avara tamen solemnibus accipe saxis

Namque animam celo reddimus ossa tibi.

## M.CCCC.LXXVI.

*BIBLIA LATINA. Gering & socii. 2 tomis, fol. maj.*

THIS, as I have elsewhere noticed, is the earliest edition of the S. SCRIPTURES printed in France. It is placed here by Panzer, but appeared perhaps about the latter end of the year 1475. The date is thus determined by Chevillier, upon the evidence of the subscription, or verses found at the end of the work :—

JAM TRIBUS undecimus lustris Francos Ludovicus  
Rexerat; ULRICUS, MARTINUS itemque MICHAEL  
Orti Teutonia hanc mihi composuere figuram  
Parisii arte sua : me correctam vigilanter  
Vænalem in vico Jacobi Sol aureus offert.

LOUIS XI. began his reign July 25th. 1460 : and the three lustres are understood to comprehend a period of fifteen years.

*FRANCISCI DE PLATEA Tractatus de Usuris et de excommunicationibus, &c. fol. goth. Gering et socii.*

The same work of this Bolognese friar had four times before passed the press : *Venet.* 1472 and 1474 : *Patav.* 1473 : *Colon.* 1474. This is the only Parisian impression.

*ANGELI DE ARETIO Tractatus de criminibus seu de maleficiis, 4. goth. Idem.*

Of all the works of this Jurisconsult this appears to be the only Parisian impression.

*GUILLELMI OCKAM Dialogorum Libri VII. adversus hæreticos. EJUSD. Tractatus de dogmatibus Johannis Papæ XXII. fol. Cæsaris & Stol.*

OCKAM flourished circa 1330. He was a native of England : very celebrated in the annals of scholastic



theology. He was a disciple of SCOTUS, and had the denomination of "Doctor Invincibilis." Having put himself at the head of the nominalists, he maintained the opinions of that party with great ingenuity. Some consider him as the founder of a distinct sect; whence he was also denominated "Venerabilis Inceptor et Doctor Singularis." *Obiit an.* 1347. His "Quodlibeta" was printed Parisiis P. Rubeus, 1487, 4. "Tractatus Logicæ" Par. 1488.

*Liber Epistolarum familiarium ÆNEÆ SYLVII Piccolominæi. P. Cæs. & Jean Stol. fol.*

The letters of ÆNEAS SYLVIUS, who was advanced to the papal chair under the name of PIUS II. abound in curious and interesting particulars. They are in number cccxiv: many of them written before his elevation to the pontificate.

He was a learned man, who before his exaltation thought, spoke, and wrote with a degree of liberality which excited great expectations. But these the pontiff completely disappointed. *Obiit* 1464. His *Epistolæ* had appeared before, *sine loco et anno*. The above was the second edition. They were reprinted at least twelve times before 1500. *variis locis*.

Some of the letters may be considered as distinct tracts on various curious subjects; and have separately appeared as such. There is a collection of his "*Epistolæ in Cardinalatu editæ*," printed *Mediolani*, Zarot. 1473: "*Epistolæ in Pontificatu*," *Romæ* 1475, &c. His tract "*De Curialium Miseria*" was printed by Gering, but *sine loco et anno*: his "*Historia de duobus amantibus*, &c." Parisiis 1493, *et sæpius alibi*. Hence "*L'Histoire d'Eurialus et de Lucrece*" Gallicè, Par. Ant. Verard, 1493, fol. *et ibid. sine anno fol.*

*CHRONIQUES DE FRANCE* appellées *chroniques de S. Denys*, depuis les *Troyens* jusques a la mort de *Charles VII.* in *III Voll. fol. Char. goth. partim minori, partim majori.*

PASQUIER BONHOMME was the printer of this work. His name now appears for the first time. His usual subscription was "en lostel de pasquier bonhomme lung des quatre principaulx libraires de luniversite de paris ou pend pour enseigne limage saint xpoſte."

THIS was distinguished from other early national CHRONICLES by the title of "*Chroniques de S. Denys*:" having been compiled by several of the "*Religieux*" of that celebrated abbey. According to du Chesne, it was begun by JEAN CHARTIER a monk of this society, and continued by others from the time of CHARLES VII. to the decease of LOUIS XII. To the industry of the same society, says De Bure, are owing the numerous and exquisitely ornamented manuscripts of the work which are existing both in public and private libraries. It was reprinted by VERARD 1493, 3 tom. fol.: again by EUSTACE, with a continuation to the year 1514; which edition being most ample is in the highest request, and of rare occurrence. Of this fine edition M. Gaignat possessed an impression, printed on vellum and adorned with beautiful miniatures. M. de la Monnoye says that it appeared also under the title of "*Mer et Chronique des Histoires de France*," Par. Galiot du Prè, 1515, fol.

*Livre des STATVTS et Ordonnances DE L'ORDRE DE S. MICHEL. Institution de l'Office de Prevost et Maistre de Ceremonies, &c.*

## M.CCCC.LXXVII.

*EXEMPLA SACRÆ SCRIPTURÆ secundum ordinem  
literarum collectæ*, 4. *Gering et socii.*

Reprinted Parisiis 1478, 4.; 1500, 12.; sine anno  
8. and 4.

*ALBERTI DE EYB Margarita Poetica de arte dictandi  
ac practicandi Epistolas*, fol. min. *Cæsaris & Stol.*

The MARGARITA POETICA appeared *Norimbergæ*  
1472, fol.; *Romæ* 1475; *Parisiis*, *Gering* 1478. Iterum  
*Cæs. & Stol.*, sine anno; *et variis locis.*

*M. T. CICERONIS Officia, Paradoxa de Amicitia, &c.*  
fol. *Cæsaris & Stol.*

*EJUSDEM Rhetoricorum libri*, fol. *Idem.*

*EJUSDEM De Finibus & Tusculanæ*, fol. *Idem.*

*EJUSDEM Epistolæ ad Familiares*, fol. *Idem.*

*NICOLAI PEROTTI erudimenta grammatices*, fol. goth.  
*Idem.*

Iterum 1479, fol. *Idem.*—1488 P. *Levet*, 4.—1493 *Felix*  
*Baligaut*, 4.—1497, 4.

## M.CCCC.LXXVIII.

*P. VIRGILII MARONIS Opera*, fol. min. *Gering.*

HEYNE says that this impression is deformed with  
errors: CHEVILLIER that it was incorrectly counterfeited.  
*Vid. sub anno* 1498.

*ARISTOTELIS Opera quædam Logica*, Lat. fol. *Idem.*

*M. T. CICERONIS Rhetoricorum Libri ad Herennium*,  
fol. *Cæsaris & Stol.*



## M.CCCC.LXXIX.

C. CRISPI SALLUSTII *bellum Catilinarium. EJUSD. Bellum Jugurthinum. Cæsaris & Stol. 4.*

To the "Bellum Catilinarium" are subjoined these rude verses :

SI QUISQUAM cupiat magnas res noscere gestas

Unde viris virtus maior inesse solet.

Nunc opus hoc crispi terse pressum sibi querat,

Quo nova vis lucet artis et ingenii.

Sistet enim priscis quæ gloria, quanta potestas

Romulidus (Romulidis) fuerit, dum probitate nitent.

Et contra (vitiis ipsa virtute subacta)

Itur ut in facinus, et labat omne decus.

HENRICI DE HASSIA *Speculum animæ peccatricis, 4.*

CAVE and WHARTON say this H. DE HASSIA was a German, a licentiate in divinity of the university of Paris, and a Carthusian monk : a writer of so prolix a character, that having "pro cathedrâ" undertaken to expound the book of "Genesis," he scarce in a course of many years reached the fourth chapter ; and completed as many volumes. *Obiit an. 1428.* Several of his smaller tracts were printed at very early periods, *et variis locis.*

BREVIARIUM PARISIENSE, 8.

This is the earliest impression pertaining to the ecclesiastical ritual that occurs in the annals of the Parisian press. Missals, Breviaries, Heures, &c. are soon found amongst its most frequent productions. In such works the Gothic typography generally appears in all the splendor of rude magnificence. The exquisite glossiness of the inks, the striking contrast of the "rouge et noir," the boldness and magnitude of the

letter, the ornamented capitals, the profusion of wood cuts which generally ornament the margins, and many quaint verses and devices, and wonderful notices of pardons expressed in the rubrics, constitute such books singular objects of modern curiosity. However numerous the impressions of these Rituals and religious Manuals were, well preserved printed specimens are not very frequent at present. Many highly ornamented Missals in manuscript are indeed extant, and often present themselves to the notice of the curious, having perhaps been preserved more carefully than printed copies.

The "BREVIARIUM PARISIENSE" was reprinted *Parisiis*, *Joh. de Prato* 1492, fol. *Iterum* 1492, fol. *Iterum*, "rubricis nigris" Gering, fol. and "rubricis rubris" idem. 8. *Iterum Thielman Kerver*, 1500, 12. Two copies of the impression anni 1492 appear in the Harleian catalogue, (vol. 1, num. 1617, 8.) the latter printed "in membranis cum iconibus coloratis."

M.CCCC.LXXX.

*HUGONIS CARDINALIS Speculum Ecclesiæ et Sacerdotum. GUILLELMI Saphonensis modus conficiendi epistolas. Speculum aureum Animæ peccatricis a quodam CARTHUSIENSI*, 4. *Gering et socii.*

The first-mentioned of these authors, HUGO DE S. CARO, was of the province of Dauphiny; studied at Paris; became one of the "Fratri Predicanti," was chosen their provincial, and at length, by Innocent IV. was nominated cardinal, "titulo S. Sabinæ." He is most remarkable for his "Postilla in totum Vet. et Nov. Testam." 7 tom. *Bas.* 1498, 1502. In these

commentaries it is pretended to expound the SS. "Litteraliter" "Allegorice" "Mystice" and "Moraliter." Under some of these meanings the most extravagant perversions of common sense are found. This cardinal died anno 1260.

The "Speculum aureum animæ peccatricis" appeared again, Par. G. Mercator, 1499, 8.—Gering, *sine anno; et alibi*. Gallicè "Miroir de Pecheurs et Pecheresses," under which title it appeared *sine loco et anno*.

"The mirroure of golde for the sinfull soule," translated from a French translation (probably the last mentioned) of "Speculum Aureum Peccatorum," by princess Margaret, mother to king Henry VII. was printed by Wynken de Worde *annis* 1522 and 1526.

*SUMMA in virtutes Cardinales et vitia illis contraria, &c.*  
Gering and G. Maynyal.

This is not only the sole instance in which Gering's name appears connected with Maynyal's, but the only one in which that of Maynyal himself occurs.

*JOSEPHUS de la bataille Judaique, translatee de Latin en françois. fol. Verard.*

This, according to PANZER, was the earliest impression by ANTOINE VERARD, with a certain date. He gave a second impression of the same work anno 1492, fol. It is ornamented with wood cuts. Panzer says it was translated "par le traducteur de Paul Orose." The Latin translation appeared first *Aug. Vindel.* 1470, fol. It was printed Parisiis, annis 1511, 1513, 1514, 1519, in fol. The "Historia Josephi," sub nomine Hege-sippi, ab Ambrosio Camald. latine facta," Parisiis 1516, fol.





THE DEVICE OF GUIDO MERCATOR OR GUY MARCHAND.

*Vide p. 85.*

THE UNIVERSITY OF CHICAGO  
LIBRARY  
1100 EAST 58TH STREET  
CHICAGO, ILL. 60637



THE UNIVERSITY OF CHICAGO  
LIBRARY  
1100 EAST 58TH STREET  
CHICAGO, ILL. 60637

*Le PELERINAGE de l'Ame, fol.*

This work is given by bibliographers with the inscription "Paris par Antoine Gerard," which is doubtless an error for Verard.

A translation into English was printed by CAXTON, under the title of "The PYLGREIMAGE of the SOWLE, translated oute of frensshe, &c." it conteyneth fyue bookes. The first book treateth of the soul from its departure out of the body to its being sentenced to purgatory—the second, of the soul being brought to purgatory—the third, of an angel shewing it hell, &c.—the fourth, of the green tree and the dry, &c.—the fifth, of the soul's being led up through the heavenly spheres, with a description thereof, and the kalendar of heaven. "It was writ" say Ames and Herbert "by Ant. Gerard, and intituled Le Pelerinage, &c." How could these bibliographers have been led into such a strange mistake? They add "the translator (English) is uncertain." Probably the original author is so too. It is a poetical work. Caxton's translation has the addition of various curious songs. His colophon says "Here endeth the dreme of pylgremage of the soule, translated out of Frensche in to Englishshe, with somewhat of addicions, in the yere of oure Lorde M.CCCC and thyrteen, &c." Caxton's impression is of the year 1483.

*HISTOIRE de la Destruction de Troye la grande. Avec figures, fol.*

This book was reprinted Parisiis, Jean Bonhomme 1484, fol.—Lugd. 1485, 1491—Par. 1498, Jean Driart—and by Verard *sine anno*—by le Noir, 1508, 4. goth.—the widow Trepperel and Jean Jehannot, without date, 4. goth.



GUIDO DE COLUMNA, a Sicilian, composed a Latin work intitled "Historia Destructionis Trojæ," printed *Colon.* 1477, *Argentorat.* 1486, 9, 94, *et alibi.* This is considered as the original source of works of a similar title which appeared in various modern languages.

The French work is probably of a dramatized kind ; "mise par personnaiges, et en rime françoise."—The alledged author Jaques Milet was a licentiate and poet of the XV century. But a piece bearing the same title is by La Croix du Maine ascribed to Jean de Meun, known for the share which he had in composing the "Romance of the Rose." *Vid. sub anno* 1490, "*Le Mistere, &c.*"

In 1513 our English printer RICHARD PINSON gave an impression of "The HYSTORY, SEGE, and DYSTRUC-  
TION OF TROYE." The translator was John Lydgate, monke of Bery. This work which is in verse, is curiously ornamented. The title on the obverse or front, exhibits a large wood cut of the king's arms crowned : and on the reverse, a view of the city of Troy ; with soldiers firing from great guns. There is also a fine cut of king Henry V. surrounded by his officers of state, receiving the book from Lydgate, who presents it kneeling. It was "emprynted" at the command of Henry VIII. Ames cites

"Lenuoye."

GO LYTELL boke, and put the in the grace  
Of hym that is, moste of excellence  
And be nat hardy, to appere in no place  
Without supporte, of his magnyfycence  
And who so euer, in the fynde offence  
Be not to bolde, for no presumpcyon  
Thy self enarme, aye in pacyence  
And the submytte, theyr correccyon.

Verba translatoris ad librum suum.

“AND for thou art, enlymned with no flowres  
Of Retoryke, but with whyte and blacke  
Therfore thou muste, abyde all showres  
Of them that lyste, set on the a lacke  
And whan thou art, most lykely go to wracke  
Agaynst them, thyne Errour not diffende  
But humbly, withdraw and go a backe  
Requyrnge them all that is amysse to amende.”

Ames says that Lydgate professedly paraphrased this book from Guido de Colonna.

M.CCCC.LXXXI.

*L'ARBRE des Batailles par HONORE BONNOR Prieur de Salon. fol. Verard.*

Printed Lugd. 1481 Verard; iterum, 1493, du Pré 1495.

Lewis (life of Caxton) mentions “The Harbor of Battailes of the Fautes of Armes and Chivalry,” fol. Caxton, 1490. Whether Caxton really printed a distinct translation of this work appears at present uncertain. In his impression of “The Fayt of Armes and Chyvalry,” fol. (1489) is read subjoined “Thus endeth this boke whiche xpyne of pyse made and drewe out of the boke named vegecius de re militari, and out of tharbre of battaylles, &c.” *Vide* “*L'Art de Chevalerie, &c.*” *sub anno* 1487.

*RADULFI DE MONTFIQUET tractatus de existentia totius Christi in sanctissimo altaris Sacramento. G. Marnef, fol.*

This is probably the earliest specimen of the press of MARNEF.

*MISSALE ad usum Ecclesiæ Romanæ, fol.*

This and the following, viz. "MISSALE Parisiense," are the earliest specimens of the press of JEAN DU PRE at present known to bibliographers. I have inspected a copy of the "*Missale ad usum ecclesiæ Romanæ*" which belongs to the library of T. W. Coke, Esq. of Holkham, in Norfolk. This splendid book fully justifies every thing that can be said of the magnificence of the Parisian Gothic press. It is printed upon the finest vellum, in a bold Gothic character, and double columns: and with the aid of its splendid illuminations and paintings exhibits the most exact resemblance of a beautiful manuscript. After the "*Calendarium, &c.*" opposite the commencement "*Ad Te levavi, &c.*" a finely decorated frontispiece occupies the whole left hand page. A second appropriate and beautiful picture presents itself "*in die nativitatis*"—"Puer natus est, &c." In the "*Ordo Missæ*" which commences after fol. lxxvii "*Domine labia mea, &c.*" the fourth folio exhibits musical notes on the obverse, and on the reverse a fine painting of the crucifixion, which also fills the page. On the obverse of the next folio is an elaborate representation apparently of God the Father as the "*Ancient of Days*," under which character he is described by the prophet Daniel: (ch. vii. v. 9, seqq.) at the four corners the four evangelists with their respective symbols. "*In die sancto paschæ*" a beautiful miniature of the resurrection. Another singular and curious miniature "*in die S. Trinitatis.*" On the reverse of the following folio a beautiful miniature representing the celebration of the mass. Another miniature, fol. 128, *ad Purificationem B. Marie.* The "*Assumptio*," a fine miniature. Another "*in die omnium Sanctorum*," ten figures of saints beneath;



three figures above: Pater, Filius, et Virgo. At folio 169 a miniature somewhat similar; fifteen figures beneath; one above, viz. Pater. Lastly, the "Missa pro defunctis" "Requiem eternam dona iis" exhibits three death figures, finely shaded with gold. The last numbered folio is ccvj: after which follow ten leaves unnumbered. The colophon thus—"Ad Laudem Dei omnipotentis ejusq̃ intemerate genetricis et omnium sanctorum et sanctarum Ad usum ecclesie (curie romane) instar exemplaris emendatissimi ritus dicte ecclesie continentis, hoc insigne sacri missalis opus Anno incarnationis dominice millesimo quadringentesimo octuagesimo primo—quarto kalendas decembres parisii arte impressoria per Johannem de Prato impressorie artis peritissimum finem accepit." In this fine volume the capitals are supplied by the illuminator in inks of various colours: the rubrics or directory sentences are not printed "en rouge" but are distinguished in the column merely by a smaller Gothic character. The volume is splendidly bound in crimson velvet, and decorated with the crest of the respectable proprietor; and its preservation so perfect that it might be supposed but recently to have issued from the press.

The Holkham library abounds not only in books which combine the perfection of early typography with the superb embellishment usually bestowed upon the most highly valued "Codices manu scripti," but also in ancient manuscripts: many of which will probably be found very valuable and highly interesting to literature. Amongst such literary curiosities I observed manuscripts of Livy: of Tacitus: of various parts of the works of Cicero: of Ovid: a fine Codex of the IV Evangelia, Græce: the "Oracula Sibyllina" Græce: many of the opuscula of the Greek fathers: besides numerous

manuscripts of works of the most esteemed early authors of Italy, &c. These are in general beautifully illuminated and well preserved, and constitute a comparatively small part only of the Holkham collection: which is said to possess almost six hundred "Codices manuscripti" of these singular and interesting descriptions.

There were numerous early impressions of the "Missale Romanum;" which was first printed *Romæ Udalr. Gallus* 1475, fol.—*Iterum, Idem.* 1476, fol. *Mediolani Zarotus* 1478, 1479, fol.—*Venet.* 1479.—*Med. Pachel* 1480, 4. &c. But besides the preceding impression of Jean du Pré, I find no mention of any Parisian impression *ante* 1516.

*MISSALE Parisiense, fol. Idem.*

Reprinted Parisiis, Caron et alii 1489, fol.—Jean Belin 1490, fol.—Vostre et Gering 1492, fol.—Gering et Rembolt 1497, fol. and 8.—Parisiis 1496, 4.

*Le Livre de BELIAL (alias Processus Judiciarius Sathanæ per JACOBUM DE THERAMO) translaté par Pierre Farget. Cum figuris, fol. min.*

Reprinted *Lugduni* annis 1482, 84, 85, 90, 94, fol. and 4.

The additions to Cave inform us that JACOBUS DE THERAMO was an Italian: a canon of Abruzzo and archdeacon of Aversa: flourished *circa* 1384. His works were "De Romani Pontificis Monarchiâ," which by reformed writers is considered as a blasphemous production; and "De redemptione generis Humani." This work is subdivided into two parts; "Disputatio inter Ecclesiam Christi et Synagogum Satanæ, &c." and "Tractatus judicialis sive actio Causidica inter Deum et Diabolum," otherwise intitled "Belial."

The abovementioned translation of this latter tract may be considered as an article of great curiosity, as well on account of the wood cuts as the subject.

*T. LIVII PATAV. Historiarum ab U. C. Libri qui extant XXXV. fol.*

*BOETHIUS de Consolatione Philosophiæ cum Comm. Thomæ de Aquino. fol.*

*GVILLIELMI HENTIBERY Sophismata.*

BALE (Scriptores Britan. p. 497) terms this writer GVILHELMUS HEYTUSBURY; and says he was of Oxford, "dialecticis exercitissimus," but turned his skill to a most unprofitable account. "Contentiosus palpabilium tenebrarum artifex, syllogisando per demonstrationes sophisticas omnes alias scientias obscuriores atque cognitu difficiliore multo reddidit. Tartarei putei fumum his ille obscuritatibus nutrit, &c." Thus Bale: who adds "Claruisse fertur anno 1380 sub Ricardo secundo."

M.CCCC.LXXXII.

*JOANNIS NYDER Præceptorium divinæ legis, 4. Ger- ring.—Sub anno 1478.*

*GREGORII DE ARIMINO Lectura primi Libri Sententiarum, char. goth. fol. min.*

This GREGORY of RIMINI was in his time Prior of the Augustine monks, to which dignity he was chosen anno 1357. He wrote commentaries on the first and second of the sentences; and left also other works of a like scholastic character. Reprinted Par. 1485, 7.



## M.CCCC.LXXXIII.

*REGIMEN Sanitatis MAGNINI Mediolanensis Medici. 4. Gering.*

This work was reprinted with the title "SCHOLA SALERNITANA," Parisiis, by Felix Balligaut, 1493, 4. and Mich. le Noir 1497, 4. The earliest impressions appeared *Venetis, Bern. de Vitalibus* 1480, 4.—*et sine loco*, 1480, 4.

The preceding work was composed in Leonine verse by the physician GIOVANNI DE MILANO. The "Schola Salernitana" adopted and sent it in their own name to Robert III. duke of Normandy; whom they styled king of England, because he was after his brother William Rufus, next heir to that crown.

There is a French translation intitled "Le Regime de Santé, avec les Gloses de M. Arnaud de Villeneuve," Paris. Phil. le Noir, no date. This translation is said to be a very barbarous one. Geoffroy le Tellier gave a new version under a different title, anno 1561: and M. de la Monnoye says that among other French versions there is one "en vers burlesques."

Anno 1535 THOMAS BERTHELET printed in English "Regimen Sanitatis Salerni." "This boke teachinge all people to gouverne them in helthe is translated out of the Latyne tonge in to englyshe by Thomas Paynel: whiche boke is amended, augmented, and diligently imprinted," 4. He repeated the impression *an. 1541, 4.*

*Postilla NICOLAI DE LYRA super Psalterium. Idem. 4.*

NICOLAS DE LYRA of Normandy was as some pretend, a converted Jew. He assumed the habit of "Les Freres Mineurs" anno 1291: came to Paris, and for a considerable time expounded the scriptures with

applause in the convent of his order. He obtained the patronage of Jeanne of Burgundy, wife of Philip V. surnamed the long. *Obiit Parisiis anno 1340.*

The "POSTILLS" of de Lyra are brief commentaries which he carried through the whole bible. They were formerly in great request. The rarest edition of the intire original work is said to be that of Rome, 7 vols. fol. anno 1472; but the best that *Antverpie* 1634, 6 vols. fol. De Lyra is commended for having made the literal sense his primary object: but his writings partake strongly of the scholastic character. He obtained in the schools the appellation of "Doctor utilis."

As to the term POSTILLS so often given to these early annotations, Lomeier (*de bibliothecis*) says that Alcuin, preceptor of Charlemagne who founded the university of Paris, by order of that monarch first collected the homilies of the fathers upon those portions of the gospels which are termed in the Breviary "Dominicalia:" and as these homilies were to be read after the gospels, respectively, hence the terms "Post illa," which the ignorant monks in process of time joined together, and converted into a noun "foeminini generis."

*JEHAN BOCCACE DE CERTALD des Cas et Ruines des nobles hommes et femmes. fol. Jehan du Pré.*

This impression is adorned with wood cuts. The same translation from "Boccaccius de casibus virorum illustrium" appeared *Ulmæ* 1473, *Brugis* 1476, *Lugd.* 1483, *Par. ut supra*, and *iterum* by Verard 1494, *et sine anno.*

"JOHN BOCCACE of the fall of princes and princesses" was also "translated by John Lydgate, monk of S. Edmund's-bury, at the commandment of Humphry

duke of Glocester," and printed by RICHARD PINSON anno 1494. His edition has also cuts before each part done in out-lines.

*P. TERENCE aphri Comedie, fol. Nic. de Pratis.*

This impression, perhaps by a brother of Jean du Pré, has notes by Guido Juvenalis, and Iodocus Badius Ascensius; whose name, now first appearing as a commentator, will soon attract our special notice as that of an early and zealous Parisian printer.

*Iterum, Philippus (Cruczenach) 1496, 4.—1499, 8.*

A French translation, viz. "Les Comedies de Terence en François (prose & rime) avec les passages Latins," was printed by ANTOINE VERARD, fol. *sine anno*: a fine copy of which is mentioned by De Bure, ornamented with miniature paintings.

*LOTHARIUS de vilitate conditionis humane. 4. goth.*

*Antoine Caillaut et Ludov. Martineau.*

ANTOINE CAYLLAUT began to exercise the profession this year, and continued to print anno 1505. LUDOV. MARTINEAU exercised the art till 1497.

LOTHARIUS was 'Cardinalis Diaconus,' and afterwards 'Papa Innocentius III.' His "Liber de Vilitate, &c." appeared first Norimbergæ 1477; five times at other places; at Paris also, annis 1480, 83, 94, 95, &c.

*De vita Christi: Expositio Magistri PETRI DE ALLYACO super Cantica, 4. Ant. Cayllaut.*

*EJUSDEM Meditationes super septem Psalmos poenitentiales, 4. Idem.*

PIERRE D'AILLY, Theol. Doct. and Chancellor of the University of Paris, was born at Compiègne of poor







*Vide p. 87, 187.*

parents anno 1350. In 1387, become a distinguished preacher, he vindicated before the anti-pope Clement the sentence of the university against a certain Arragonese Jacobin, who denied the immaculate conception: was nominated bishop "du Puy en Velay;" afterwards of Cambray. He distinguished himself at the councils of Pisa and Constance; and presided in the session when John Huss was condemned to the flames. He became a cardinal anno 1411.

Jean Gerson was his scholar. He had more science and merit than his master, but by no means experienced so splendid a fortune. Launoy terms d'Ailly "Aquila Franciæ atque aberrantium a veritate malleus indefessus." This man, infatuated by judicial astrology, maintained that Christ's birth might be foreknown "Genethliacis Observationibus:" and in his "Concordia Historiæ et Astrologiæ Divinatricis" asserts that the deluge, the birth of Christ, the miracles, &c. the changes of states and revolutions of kingdoms, were all predicted by the planetary conjunctions. (Vid. Biblioth. de la Croy du Maine, *et in eam varior. notas.*)

*Tractatus de ARTE BENE VIVENDI et MORIENDI.*  
*Parisiis in domo Campi Gaillardi. 4.*

"Le Champ Gaillard" is the usual designation of GUIDO MERCATOR or GUY MARCHAND, whose press gave birth to various interesting Gothic impressions between this period, and 1505 inclusive. Vide *sub anno* 1494.

*ANTONINI (Achiëpisc. Florent) Confessionale, 4.*

Impressions of this "Confessionale, or Summa Confessionum, &c." commencing at Monte Reggio anno 1472, are almost numberless in early periods. Italian translations under the title "Confessionale volgare, or



*Specchio di Conscentia*," early and frequently passed the press.

Wharton says the author's name was Antonio, and that he was called Antonino on account of his diminutive stature. He makes him archbishop not of Florence but of Naples; he was however by birth a Florentine, (*nat. anno 1389.*) He lived in high consideration, discharged great offices, and died at Rome in special odour of sanctity. Wharton will not dispute his piety, but considers him as a writer very defective in judgment: "qui aniles et putidissimas fabulas undequaque convasare solet. *Vid. Cave, "Sæcul. Synodale."*

M.CCCC.LXXXIV.

*PRAGMATICA SANCTIO Caroli (VII.) Francorum Regis. (P. Cesaris) 4. minori.*

In the year 1438 the council of Basil sent an embassy to Charles VII. desiring him to receive and to publish in his kingdom certain regulations, which the fathers of the council had made for the reformation of the church. After the affair had been duly debated before the king in council, by the prelates and nobility of France, Charles consented to receive and adopt these regulations, under certain modifications, which the usage of the Gallican church required. From these was composed the "*PRAGMATICA SANCTIO.*" The "*Pragmatic*" acknowledged the council to be superior to the pope, established the ancient form of ordaining prelates, and retrenched many usages which were profitable to the holy see. The succeeding popes were very solicitous to obtain the abolition of this decree; but it continued in force till the reign of FRANCIS I. who by an arrange-

ment with LEO X. substituted the "CONCORDAT" in its stead. Vid. *Daniel. Hist. de France.*

L'Enfant (*Hist. du Concile de Basle*, p. 84) observes that "SANCTION" veut dire *Loi*: & PRAGMATIQUE" ce qui se doit pratiquer.

*JOANNIS BACHONIS Anglici Liber primus Sententiarum.*  
*Ludov. Martineau.*

*EJUSDEM Liber tertius super sententias, fol. Idem.*

This JOAN. BACONUS, otherwise denominated BACONTHORPIUS, from an obscure village of Norfolk where he was born, was distinguished in the schools by the name of "Doctor Resolutus." He studied first at Oxford; then visited Paris, where he obtained the character of "Averroistarum Princeps." On his return to London he became provincial of the Carmelites: afterwards was invited to Rome, where he gave great offence by arguing with too much subtilty and freedom in defence of the pope's unlimited right of granting matrimonial dispensations. The odium thus excited induced him to recant his doctrines on this head: and hence he was led to quarrel with the art itself in which he had been so great a proficient. "Sophisticem tanquam perniciosissimam fidei Christianæ pestem deinceps detestari cœpit." *Ob. anno 1346.*

*OFFICIUM B. Virginis Mariæ secundum usum Romanum. 4. Pour S. Vostre, Phil. Pigouchet.*

*Iterum Par. Thielman Kerver 1500; 4. and sine anno 8.*

*DOMINICI MANCINI poema de quatuor fontibus honestatis; cum aliis metris. 1384 pro 1484. Character. Romano, 4.*

*EJUSDEM de quatuor virtutibus et omnibus officiis. J. Higman, fol.*

Iterum Par. G. Mittelhuss 1488, 4.—Par. 1492, 4.

NAUDE cites this author as a poet of the reign of Charles VIII. He says the feeble temperament of Charles in his youth, and the consequent neglect of his early education, might be accounted for from this consideration, that Louis XI. became a father in his old age.

“Pronus in canos Ludovicus annos,

Cum daret vires animo senectus

Corpori auferret, meruit decoram

Gignere Prolem.”

Thus sang Mancinus; and Naudé with his usual amusing garrulity, writes a long comment on this text.

The Harleian Catalogue vol. 3, number 3502, recites—A ryght frutefull Treatyse intituled “the Myrroure of good Maners: conteyning the four Vertues called Cardynall compyled in Latyn by DOMYNIKE MANCYN, and translate into Englysshe at the desyre of Sir Gyles Alyngton, Kt. by Alexander Berckley, Prest, and Monke of Ely.” *Imprynted by RYCHARD PYNSON, and at the Instance and Request of the ryght noble Rycharde Yerle of Kent. without date.*

“Sir Giles Alington had requested Barclay to abridge, and correct from its corrupt English, Gower’s Book ‘De Confessione Amantis.’ But he thought it too tedious a work, and the subject not grave enough in many places for his age and profession—so undertook the translation of this poem. There are many good moral precepts elegantly delivered in it. It is composed in stanzas of seven lines; and the original latin is much quoted in the margins. There is a wooden print in the title-page, representing the said translator, Barclay, presenting the book, on his knees, to his said patron, Sir Giles Alington,



sitting in a chair. Mr. Hearne's description of this scarce book may be seen in Robert of Gloucester's Chronicle, 8. 1724, vol. II. p. 713.

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M.CCCC.LXXXV.

*JOAN. BACHONIS super III. et IV. Parte Sententiarum.*  
*fol. L. Martineau, vid. an. 1484.*

*Le Prince GALLIOT ou Decameron de M. JEAN DE BOCCACE trad. par Laurent de Premier Faict. Char. goth. fol.*

Reprinted by VERARD *sine anno*. A miserable version in which Boccace cannot be recognised. The pretended translator has even substituted some foreign novels instead of those which appear in the original. La Croix du Maine places the translator in the reign of Charles VIII. *circa* 1483. M. de la Monnoye says he was more ancient, and that he had seen a MS on vellum finished *anno* 1414.

*La MER DES HISTOIRES, le premier volume : avec fig. de nombre 286, fol. No printer's name.*

PANZER specifies a chronicle with this title "La Mer des Histoires" a Lyon 1486, fol. Again *sub anno* 1488. La Mer des Histoires ou Chronique et Histoire universelle depuis le commencement du Monde traduit en Francois (du latin de Jean Columna.) *In fine vol. i.* "Le premier volume fut achevé a Paris par pier le Rouge Imprimeur du Roy l'an Mil. cccc. mxxx. & viii. au moi du Juillet." *In fine vol. ii.* "Le present volume fut achevé au mois de février pour vincent commin—de paris et imprimé par maistre pierre le rouge libraire et imprimeur du roy notre sire l'an Mil. cccc. mxxx. &

VIII. fol." Again, "La MER des HISTOIRES," said to be translated from the Latin of Giovanni de Columna, and continued by one Brochart, was printed by Jean Dupré, a Lyon 1491, in 2 voll. *cum fig.* 4. Lastly, "La Mer des Histoires, a Paris, pour Antoine Verard, fol." *sine anno*. Probably Verard's is in all respects a repetition of that by Le Rouge. It is in two volumes fol. without date as beforementioned, but supposed to have appeared *circa* 1498. An impression upon vellum decorated with beautiful figures in gold and colours by the hand of some ingenious illuminator, was for some time preserved in the library of M. Gaignat.

T. LIVII Historiarum Libri, fol. *dubious*.

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M.CCCC.LXXXVI.

*La Fontaine de toutes sciences du philosophe SYDRACK.*  
*Ant. Verard, fol.*

*Le livre de Ruraulx compose per PIERRE DE CRESCENS,*  
*fol. Idem.*

*Iterum, Jehan Bonhomme, 1486, fol.*

From the "Opus ruralium commodorum, seu de Agricultura" of Petrus Crescentius of Bologna, which first appeared *Aug. Vindel.* 1471, *iterum, Lovanii,* 1474-78, *et alibi frequenter*.

This work composed at a very early period belongs to the class of barbarous Latinity. An Italian translation made so early as *circa* 1350, is however for its diction classed amongst productions "del buon secolo." The French translation has no pretensions to the like character. It appeared *Italicè Flor.* 1478, 1481—*Vicentiae* 1490.

*Les Politiques d' ARISTOTE avec les gloses par Nicole Oresme, fol.*

NICOLE ORESME "Doct. en Theol." dean of Rouen, preceptor of Charles V. "dit le Sage," translated the Ethics of Aristotle also, and produced other works, *vid.* la Croix du Maine, whose annotator says that he contributed to diffuse a taste for useful learning; which began to prevail in the reign of Charles V.

*VIES DE SS. PERES des Deserts. Jean du Pré, fol. Ornamented with wood cuts.*

A work entitled "VITAS PATRUM" is mentioned by Ames and Herbert, vol. 1, p. 106, translated by CAXTON; and the last labour of his life; but printed by WYNKEN DE WORDE *anno* 1495.

The prologue begins thus—"Here foloweth the right deuoute, moche lowable, and recommendable lyff of the olde Auncient holy faders hermytes, late translated out of latyn in to Frenshe, and dylygently corrected in the eyte of lyon, the yere of our lord. M. cccc. lxxxvi. upon that whiche hath be wryten and also translated out of Greke in to Latyn, by the blessyd & holy saynt Saynt Jerome right deuoute & approued doctour of the chirche, & other solytarye relygyouse persones after hym And after in the yere of our lorde M. cccc. lxxxxi. reduced into Englysshe folowyng the cotype, alwaye under correccyon of doctours of the chirche."

This book has several wood cuts, which are very rudely executed; and concludes with a colophon by Wynken de Worde—"Thus endyth the moost vertuouse hystorye of the deuoute & right renowned lyues of holy faders lyuyng in deserte &c. whiche hath be translated out of Frensshe in to Englysshe by Wylliam Caxton of Westmynstre late deed, and fynysshed it at the laste daye of his lyff. Emprynted &c."



It thus appears that our venerable printer CAXTON died *anno* 1491. Ames and Herbert cite from a copy of the "*Fructus Temporum*" then in possession of M. Ballard, the following note, written in a very old hand.

"Of your charitee pray for the soul of Mayster Wylllyam Caxton that in hys tyme was a man of moche ornate and moche renommed wysdome and connyng, and decessed full crystenly the yere of our Lord M.CCCC.LXXXI.

"Moder of Merci shyld hym from thorribul fynd,  
And bryng hym to lyff eternall that neuyr hath ynd."

The first Lat. edition of the "*Vitæ Patrum*" was printed *Vicentiæ* 1477, fol. the earliest impressions of the French translation *Lugduni* 1486. It was reprinted by Jean du Pré 1494, fol.

*La grant DANSE MACABRE des hommes et des femmes.  
Le debat du corps et de l'ame. Item La complainte  
de l'ame dampnée, &c. fol. goth. Guyot Marchand.*

This "GRANT DANSE" is represented by figures of men and women cut in wood, and as I find it elsewhere described, has the Latin text with a French version or paraphrase, attributed to Michel Marot. I have found mention of an impression executed *a Lyon* with some variation of title, viz. "La grand Danse Macabré des hommes et des femmes historiée avec de beaux dits en Latin & huitains en Francois, plus le debat," &c.

Naudé enumerates amongst works "de basse Latinité," a book entitled "Chorea ab eximio Macabro edita," which will occur to our notice *sub anno* 1490. M. Monnoye believes that the design of this "Danse" being apparently the invention of the said Macaber, gallicè "Macabre" is consequently styled "la Danse Macabrée," denoting "la Danse des Morts."





AN OCCASIONAL DEVICE OF FRANÇOIS REGNAULT.



It contains representations of persons of all ranks, with figures of Death by the side of each. Originally at the foot of the plates were German verses, shewing the design to have been of German extraction. Latin and French were afterwards substituted, which always affected to terminate with some brief and moral reflexions.

Thus Erasmus (Lib. III. *de Rat. Concionandi*) “Quin et vulgares Rhetoristæ senserunt hoc decus, qui interdum versibus certo numero comprehensis, pro clausulâ accinunt brevem et argutam sententiam, velut in rhythmis quos Gallus quispiam addidit in choream mortis.” M. de la Moynoye says that all the editions of the work here alluded to by Erasmus, were “Gothiques:”—the last Paris 8. Denys Janot 1533. I shall notice a work of a kindred nature, *sub anno* 1491.

*HORÆ intemperate Virginis Mariæ secundum usum Romanæ Curie. Phil Pigouchet pour Sim. Vostre.*

This earliest Parisian impression of the *HORÆ* is ornamented with figures in the margin; and contains a “Calendarium,” some French verses, &c. Panzer notices a very splendid copy on vellum extant.

These “*Horæ (sermone Latino) in usum Curiae Romanæ*” were reprinted Parisiis, *Pigouchet* and *Vostre* 1496, cum figuris & marginibus figuratis, 8.—Jean Philippe pour Thiel. Kerver 1497, cum figuris et marginibus figuratis, 8.—N. Higman, Sim. Vostre, *sine anno*, cum ornamentis xylographicis, 8.—Thielman Kerver produced impressions *annis* 1501, 4.; 1507, 1508, 1509, 1515, 1517, in 8. all richly ornamented.—Egidius Hardouyn *annis* 1503, 1520, 1521, and *sine anno*, 8.; 1526, 4.; 1531, 12.—Guilelm. Anabat 1505, 8.—An impression Londini 1502, 4. bears the subscription of Wynken de Worde. The Harleian Catalogue exhibits splendid

specimens of several of these impressions “in membranis, cum multis iconibus coloratis, lineis rubris, foliis deauratis, &c.

*Le DIALOGUE du Crucifix et du Pelerin, par GUILLAUME ALEXIS. Robinet Mace, 4.*

Frere GUILLAUME ALEXIS, called “Le Moyne de Lyre,” an abbey of Normandy, wrote “Rondeaux,” “Ballades,” “Chants Royaux,” &c. in honour of the Virgin. He is said to have composed his “Dialogue of the Crucifix and Pilgrim” at Jerusalem, *anno* 1486. *Vid. sub anno* 1493,

*Le MYSTERE de la Passion de J. C. mis par personnages et en ryme francoise par M. Jehan Michel. Jehan Driard.*

This is the earliest production of the press of JEAN DRIARD of which I find mention. He printed *inter* 1486 and 1498 inclusively. It also constitutes one of the first printed specimens of those popular dramas termed “MYSTERIES,” in which the French Gothic press was afterwards so fruitful. I shall notice them more particularly *sub anno* 1490.

Of this drama so often reprinted, perhaps the following impression of WYNKEN DE WORDE is a paraphrase or translation:—“Here followeth the passion of our Lord Jesu Cryst translated oute of French into Englysch by Andrewe Cherteseý gentylman, the yere of our Lord M.CCCCC.XX.

Ames gives part of the prologue written by ROBERT COPLAND, one of our early printers:—

“THE GODLY vse of prudent wytted men  
Cannot absteyn theyr aunçient exercyse;

Recorde of late how besiley with his pen  
 The translator of the sayd treatyse  
 Hath him iudeaured, in most godly wyse  
 Bokes to translate, in volumes large and fayre,  
 From French, in prose of goostly examplayre.

As is the floure of God's commaundements,  
 A treatyse also called Lucydarye,  
 With two other of the seuyn sacraments,  
 One of cristen men the ordinary,  
 The second the craft to lyue well and to dye.  
 With dyuers other to mannes lyfe profytable,  
 A vertuose vse and ryght commendable."

*La premiere Decade de TITE LIVE traducte en François.*  
 Par. 1486, 4.

M.CCCC.LXXXVII.

*LA BIBLE HYSTORIEE, fol. char. goth. 2 tom. Ant.*  
*Verard.*

Anno 1294 GUIARS DES MOULINS, "Chanoine de S. Pierre d'Aire," translated the "Historia Scholastica" of P. Comestor, Gallicè "Pierre le Mangeur." This translation, revised by Jean de Rely, Canon of Notre-Dame, at the instance of Charles VIII. came forth as above, under the title of "La Bible Hystoriée ou sont les histoires Scholastiques, &c." VERARD's impression is without date, but generally referred to this year.

The work was several times reprinted in 4. for instance *annis* 1515 and 1535; and by Antoine Bonnemere *anno* 1538.

As to PIERRE LE MANGEUR (Comestor) he was a native of France, flourished *circa* 1170; became Chancellor of the University of Paris; but died in the retired character



of a Canon of S. Victor *anno* 1198. “Vir pro sæculo non indoctus,” says Cave. His “*Historia Sacra*” is a compendium of the SS. from the beginning of Genesis to the end of the Acts; but with the intermixture of many dubious or fabulous circumstances, drawn from unauthorised or profane sources. The “*Editio Princeps*” of the original is that *Aug. Vindel.* 1473, *fol.*

*CATONIS Præcepta et Disticha cum Commento. Petrus Levet, 4.*

The “*Disticha de moribus ad filium*” of DIONYSIUS CATO were printed in the original Greek, *Venetii, ap. Aldum*, 1495, *fol.* The impressions of the Latin version with commentaries, *ante* 1500, were very numerous. “*Le Cathon en François*” appeared *Lugduni* 1492, 4. “*CATHO MAGNUS*” by CAXTON *anno* 1483. It contains Cato’s “*Disticha*” or precepts in the Latin language, with a version and comment in English. “Here begynneth the prologue or prohemye of the booke callyd Caton, whiche booke hath been translated out of Latin in to Englysshe by Mayster Benet Burgh, late Archdeken of Colchestre, &c. which ful craftly hath made it in balade ryal for the erudicion of my lord Bousher, &c.—And by cause of late cam to my hand a book of the said Caton in Frensshe, which reherceth many a fayr lernynge and notable ensamples, J have translated it out of Frensshe in to Englysshe, as al along here after shalle appiere, whiche J presente vnto the Cyte of london.”

Next follows Caxton’s very loyal address to the “*Cyte of london*,” of which he styles himself “*Cytezeyn, &c.*” Of “*Catho*,” he says “in my Judgement it is the beste boke for to be taught to yonge children in scole.” Afterwards he relates the following story.

“ There was a noble clerke named pogius of Florence, And was secretary to pope Eugeny, & also to pope Nycholas which had in the cyte of Florence a noble and well stuffed lybrarye, whiche all noble straungyers comynge to Florence desyred to see, And therin they fonde many noble and rare bookes And whanne they had axyd of hym which was the best booke of them alle, and that he reputed for the best, He sayd, that he helde Cathon glosed for the best book of his lyberarye, &c.”

*JOHANNIS BURIDANI Summula de Dialecticá. Johan. Cachagni, fol. a printer whose name does not again occur. Vid. sub anno 1493.*

*MISSALE Ordinis Cisterciensium, fol.*

*Iterum, Wolfgang Hopyl 1504, fol.—Nicol. Prevost 1529, fol.*

M.CCCC.LXXXVIII.

*L'Art de Chevalerie selon VEGECE, lequel traite de la maniere que les Princes doivent tenir aut fait de leurs guerres et batailles. Antoine Verard, fol. Vid. L'Arbre de Batailles, sub anno 1481.*

PANZER, perhaps on no certain authority, ascribes this translation to JEAN DE MEUN. A very similar production (if it be not the same, with a small variation of title only) is attributed to CHRISTINE DE PISE. This lady so very learned in the ancient and French languages was born *anno* 1364, married *anno* 1379, became a widow with two sons and a daughter *anno* 1389. At thirty-five she began to compose both in prose and verse. Her works were numerous in both: “Balades”

“Virelais”—“Rondeaux, &c.”—“L’Histoire du Roi Charles le Sage”—“La Vision de Christine”—“La Cité des Dames”—“Les Epistres sur le Roman de la Rose”—“Le Livre des faits d’Armes et de Chevalerie”—“Le Livre des trois vertus ou L’Instruction des Princesses”—“Lettres a la Reine Isabelle en 1405,” &c. (*Vid. tom. xvii. p. 515, Mem. de l’Acad. des Belles Lettres.*) She was the mother of Castel the French Historian.

Anno 1489 our venerable Caxton printed a translation of this work intituled “THE FAYT OF ARMES AND CHYVALRY, FROM VEGETIUS—whiche sayd boke is departyd into four partyes, The fyrst partye deuyseth the manere that kynges and prynces oughten to holde in the faytes of theyr werres and bataylles after thordre of bokes, dictes, and examples of the most preu and noble conquerours of the worlde, And how & what maner fayttes ought best to be chosen, & the maners that they ought to kepe and holde in theyr offices of armes. ¶ Item The second partye speketh after Frontyn of cawteles & subtyltees of armes, which he calleth stratagenies of thordre & manere to fyghte and defende castellis & cytees, after vegece and other auctours, And to make warre & gyve batayle in ryuers and in the See. ¶ Item The thyrde parte speketh of the droytes & rygtes of armes after the lawes & droyt wreton. ¶ Item The iiij, partye speketh of the droytes of armes in the faytes of saufconduytes, of the tryewes, of marke, & after of champ of bataylle, that is of fyghtyng withyn lystes.—Here begynneth &c. And the first chapytre, is the prologue, in whiche xprystyne of pyse excuseth hir self to haue dar enterpryse to speke of so hye matere, &c.” Caxton says this work was put into his hands by Henry VII. and that he made the translation into



English by that king's express command. See more particularly, Ames & Herbert I. p. 66.

*Le CHEVALIERE DELIBERE*, 4. Verard. *vid. sub anno sequenti.*

*Les Ethiques d'ARISTOTE mises en François et commentees*, par Nicolas Oresme, fol. Antoine Verard. *Ante sub anno 1486.*

*Tierce partie de LANCELOT DV LAC, avec la queste du Saint Graial et de la derniere partie de Table ronde*, compilé par Gaultie Map. Jehan du Pre, Mil. cccc. iiiixx. & viii. fol. *Vid. sub anno 1494.*

*HEURES à l'usage de Rome. char. goth. with figures and ornamented margins*, 4. Symon Vostre.

Of these "HEURES a L'USAGE de ROME," partly in Latin, partly in the vernacular tongue, this by VOSTRE is probably the earliest specimen. Impressions were afterwards executed in the usual style of ornament, *cum figuris et margin. figuratis*, Pigouchet pour S. Vostre 1491, 4.—Pigouchet 1494, 96, 8.—Thielman Kerver 1498, 8.—1499, 4.—Simon Vostre 1497, 98, 99, 8.

Early impressions of the succeeding century: Jean Pychore 1503, 8.—Ant. Verard 1504, 4. 1507, 8.—T. Kerver 1507, 8.—G. Anabat 1507, 8.—G. Hardoyne 1509, 8. 1520, 12.—S. Vostre 1520, 8.

The "Harleian Catalogue" describes an impression by GUILLAUME ANABAT *sine anno*, thus—"The vast number of pictures, most beautifully coloured and illuminated, representing several of the actions, sufferings, &c. of our B. Saviour, as well as many Scripture

Histories, render this a real curiosity." Another *sine anno*, (No. 10179) "full of fine cuts, and with most of its initial letters illuminated." Again, of that by Anabat 1508, "Many Cuts adorn this Copy." The impression by PIGOUCHE "abounds with Cuts, some of which are very well done." It speaks of an impression by GEOFROY DE MARNEF *anni* 1493 not known to PANZER, which is also adorned with very fine cuts. I have examined a specimen of these "HEURES a l'usage de ROME" from the press of ANTOINE VERARD, which "furent achevees le V. jour daust, l'an mil quatre cens quatre vingtz dix huit," (1498) 4. It is printed upon vellum, and adorned with fine wood cuts, profuse marginal decorations, and illuminated capitals. An impression also by EGIDIUS HARDOUYN, 12. printed "en lettres rondes" upon vellum, with paintings and decorations; the calendar of which commences *ab anno* 1515.

*Textus Summularum M. PETRI HISPANI*, 8. goth.  
*Petrus Levet.*

The "Summula" of PETRUS HISPANUS, afterwards pope JOHN XXI. seems to have been considered in the schools as a kind of logical text book—"Dialecticæ artis fundamentum." It appeared *Coloniæ et Mediol.* 1487, and underwent the press *variis locis* at least twelve times besides, *ante* 1500.

*PSALTERIUM Latinum*, 4. *Petr. Levet.*

*Aurea expositio HYMNORUM cum textu*, 4. *Idem.*

*La MER DES HISTOIRES ou Chronique et Histoire Universelle. Ante sub anno* 1485.



THE MARK OF FELIX BALLIGAUT,  
From his "Ludolphi Vita Christi." Par. 1497.

*Vide p. 220.*





*NICOLAI DE ORBELLIS expositio in IV. Libros Sententiarum. Felix Balligaut, 4.*

Iterum, 1498, 4. Idem.—1499, fol. Joan. Richard.

N. DE ORBELLIS a Frenchman, a native of Anjou, joined the fraternity of Minorites; was a professor at Poictou, and a most zealous Scotist. This “*Expositio*” is “*secundum doctrinam illuminati Doctoris.*” Claruit circa 1456.

*ROBERTI GAGUINI de intemperate virginis conceptu adversus vincentium quendam (de Castro Novo) decertacio versibus latinis, 4.*

I have already spoken of ROB. GAGUIN; and may mention him again *sub anno* 1495. This work *iterum* Par. 1489, 93, 1500.

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M.CCCC.LXXXIX.

*Opus ROBERTI HOLKOT super sapientiam Salomonis.*  
4. Gering & Rembolt.

This seems to be the first impression which these printers produced in concert.

ROBERT HOLKOT was an Englishman, born at Northampton: became a Dominican and professor of divinity at Oxford. Ob. *anno* 1349 “*peste extinctus.*” He left “*Lectiones & Commentaria*” on various books of scripture; “*Quæstiones in IV libros Sententiarum,*” and other works.

*Le Livre de Politiques & Oeconomiques d' ARISTOTE traduit en Francois, par Nicolas Oresme. fol. Verard. sub anno* 1486.

*GUILLERMI PARISIENSIS Episcopi liber super septem sacramentis. Geo. Mittelhus, 4.*

*Eodem anno J. Bonhomme, 4.—1494, Mittelhus, 8.—Par. 1492, 8.*

GUILLAUME, a native of Auvergne, considered a no less profound divine than philosopher and mathematician, became Bishop of Paris *anno* 1228. His piety and probity were universally acknowledged. In the year of his exaltation to the See of Paris, he is said to have assembled some of the most distinguished doctors of the time, for the purpose of discussing the lawfulness of pluralities; and their determination was, that none without the forfeiture of his salvation could hold two benefices above a defined value—"duo ministeria sacra quorum alterum annuo censu 15 libras Par. valeret." *Anno* 1240 he condemned some "dogmata" of certain heterodox divines of Oxford. Cave has enumerated his various works; but thinks the "*Liber de Septem Sacramentis*" though generally yet erroneously attributed to him. He conceives it to be the work of "*Gulielmus Parisiensis*," a Dominican, who was living *A. D.* 1308. The "*Rhetorica Divina*," an undisputed work of the elder "*Guillaume*" of Paris, appeared *Parisiis* 1500, 8.

*MARCIAL DE PARIS dit d'Auvergne tres devotes louanges de la glorieuse Vierge Marie, 8. Simon Vostre.*

This is "en rime." It was reprinted 1492, Jean du Pré, 8. See notice of this writer *sub anno* 1493.

*JOHANNIS GERSON de Imitatione Christi Lib. IV. et de contemptu omnium vanitatum mundi et de meditatione cordis. Roman characters. Higman.*



The book "DE IMITATIONE" had appeared *Venetis* 1483, 85, *Brixia* 1485, and at many other places before this first Parisian impression.

It is by some attributed to S. BERNARD; by others to JEAN GERSON. But more recently it has been ascribed by almost universal consent to THOMAS A KEMPIS. Yet M. l'Abbé Vallart has undertaken to prove that it is the production of Jean Gerson Abbé de Verceil. See his learned dissertation subjoined to the fine edition of the work printed by Barbou, *Par.* 1764. This question has been frequently agitated; but perhaps "adhuc sub judice lis est."

FONTENELLE terms the admirable work in question "le plus beau qui soit sorti de la main d'un homme, puisque l'Evangile n'en vient pas. Quel calme il repand dans notre ame. De quelle douce espérance il la remplit, comme il la console!"—Rash and haughty philosophers of modern days, to this work of the XIII. century, so pure, so simple, will you dare to oppose "vos écrits tenebreux," the odious and gloomy doctrines of which breathe nothing but doubt, despair, and annihilation! This appears to be the remark of M. de Juvigny. "*Biblioth. de la Croix du Maine, &c.*"

As to the generally received author, his real name was Thomas Hamercken. He had the name KEMPIS from Kempen, his native place, a small village in the electorate of Cologne. Born *anno* 1380, died *anno* 1471. *Ibid.*

In the same year, 1489, Philippe Pigouchet gave an impression in 12.—*Iterum* 1491, 8. 1498, 12.—G. Mittelhus 1496, 8. all under the name of Gerson. It appeared Gallicè as "Le Livre de l'Imitation, &c. attribué a S. Bernard ou a Jean Gerson," 1500, le Noir.

*Anno* 1502 WYNKEN DE WORDE printed "John Gerson's three books of the imitation of Christ," translated into English by William Atkinson, D. D. It was printed at the desire of the mother of king Henry VII. Consult "*Ames*" vol. i. p. 138.

*GLOSA Monachi, una cum textu ALEXANDRI; Maturini de Barda in laudes Alexandri heroica versificatio. Petrus Levet, fol.*

PANZER says this is the "DOCTRINALE seu Grammatica ALEXANDRI DE VILLA DEI." It appeared again Parisiis 1492, Phil. le Noir, 4. with this title—"Alexandri de Villa Dei Doctrinale cum brevi expositione." It first appeared *Tarvisii* 1472, fol. and was printed at least sixteen times before the date of the first Parisian impression.

Of this work which was also popular in England, WYNKEN DE WORDE gave an impression *anno* 1503, which is ornamented with a wood cut of a master sitting in a chair, and three scholars before him. He repeated the impression 4. *sine anno*: RICHARD PINSON *anno* 1505, with a wood cut of master and boys: and again *anno* 1513.

The grand "DOCTRINALE" was long in general use as an elementary book for the acquisition of the Latin language. Naudé (*Addition a l'Histoire, &c. chap. 3*) anxious to vindicate the literary character of Louis XI. affirms that he had been "bien feuilleté" into a thorough acquaintance with this book: insomuch that when Cardinal Bessarion, sent on an embassy to France by Pope Sixtus IV. presented himself for an audience, the French monarch, who had been offended by his failure in a point of etiquette, laid his hand upon the enormous beard of the orator; and confounded him by

a citation from the text of Alexander:—

“BARBARA Græca genus retinent quod habere solebant.”

The verse called LEONINE, was according to Naudé (*Additions, &c. chap. vi.*) in high estimation so early as under the reign of the emperor Zeno, *anno* 480: when one Theodotus, an Italian priest, produced a work “*de Contemptu Mundi*,” which commences thus:—

“ÆTHIOPUM terras jam fervida torruit æstas,

In cancro solis dum volvitur aureus axis.

And thus pursued the subject of his poem to the extent of almost two thousand verses. Great eagerness was speedily evinced in the composition of measures of a similar kind. The “*Schola Salernitana*,” the “*Summa*” of Raymundus, the Chronicle of Godfrey of Viterbo, the Mystical Commentary of Willeram upon the “*Cantica Canticorum*,” and the “*Disticha*” of Facetus, are instances of this perverted taste; as well as other works which might be enumerated. Incited by such examples, ALEXANDER DE VILLA DEI who was a “*Religieux*” of the order of S. Francis, composed his rhyming Grammar, *A. D.* 1240: which maintained an undisturbed dominion in the Latin schools, till it was superseded in Italy by the “*Rudimenta*” of Aldus Manutius, published *Venetiis, anno* 1501; and perhaps in France rather by the Grammar of Despauterius, 1514. The “*Doctrinale*” was itself (as Naudé thinks) written to supplant “*un certain Auteur Erotique surnommé Maximianus*.” This he infers from the introductory verses of the “*Doctrinale*:”—

“SCRIBERE clericulis paro doctrinale novellis:

Jamque legent pueri pro nugis Maximiani,

Quæ veteres sociis nolebant pandere charis.”

PASQUIER (*Recherches de la France, a Paris* 1643, *lib. vii. ch. 2, p.* 596.) does not carry back the antiquity



of Leonine measures to so remote a period as Naudé; but what he records on the subject is at least sufficiently amusing to deserve citation. This lively author says he finds that in the reign of Louis VII. *circa* 1054, there existed a notable poet of Paris, who in his manuscript productions is denominated sometimes "LEONINUS," sometimes "LEONIUS." He was first "Chanoine de S. Benoist;" afterwards "Religieux de S. Victor." He composed twelve books of heroic verse "sur la Bible," viz. from the creation to the book of Ruth: commencing thus—

"HISTORIÆ sacræ gestas ab origine mundi

Res canere, et versu facili describere conor."

Pasquier terms it "Pöeme certes plein de beaux traicts, qui ne ressentent en rien de la Barbarie des siecles precedens."

An elegy of the same Leoninus is partially cited: of which the title is—"De annulo ei dato ab Henrico Cardinali." It abounds in epigrammatic point, and laboured antithesis: but the Latinity is respectable; and the numbers free and easy:—

"ANNULE qui sacri datus es mihi pignus amoris,

"Qui modo parvus eras, tu modo magnus eris.

"Parvus es et magnus: nihil impedit hæc simul esse:

"Hoc opifex, hoc te dat tuus esse dator."

He reserved his chiming measures for more important occasions. Pasquier says that a certain English cardinal passing through Paris, our poet preferred a petition to him in behalf of his church of S. Bennet; which the cardinal promised to fulfil on his arrival at Rome. But scarce had he reached that city when he found himself exalted to the papal dignity. Such a prosperous change of affairs very naturally banished from his recollection both the poor canon and his petition. But to remind

him of both, our bard addressed him in an epistle of the following musical tenor :—

“ PAPA MEAS Adriane, preces si postulo digna,  
 Suscipe tam vultu placido, quam mente benignâ :  
 Non novitatis amor huc me tulit, aut levitatis  
 Impetus, aut etiam propriæ spes utilitatis.  
 Non peto præbendas, nec honores Ecclesiarum,  
 Suntque modesta precum, sunt et pia vota mearum.  
 Pauperis Ecclesiæ, cujus pro jure laboro,  
 Justus ut es, memor esse velis: nihil amplius oro. &c.”

The reader will acknowledge that these are polished and harmonious lines: very different indeed from those hobbling numbers, which being the production of much later periods, have passed under the appellation of “ Leonine.” Pasquier says the whole epistle contained forty-two lines in the same strain. His readers would doubtless have been gratified, if he had given them from the manuscript intire.

But to proceed—our poet found another intercessor in the cardinal of S. Mark, afterwards elevated also to the pontificate under the name of Alexander III. Through his intercession the desired favour was granted. His benefactor had already reached his new elevation: when Leoninus addressed to him a letter of thanks, in numbers certainly more arduous, but less natural than the former: estimating perhaps the value of the tribute chiefly by the labour employed upon its preparation.

SUMME Parens Hominum ! Christi devote Minister !  
 Pastorum Pastor ! Præceptorumque Magister !  
 Quem rigor et pietas, quem noti fama pudoris,  
 Et lucri calcatus amor, pars magna valoris,  
 Cæteraque ut taceam, dos maxima mentis et oris,  
 Invitum ad summum traxêrunt culmen honoris ;  
 Quas tibi me laudes non ficto pectore nôris,  
 Nec malè quærendi studio cecinisse favoris .

Nam nisi me justī cōhiberent fræna timoris,  
 Ne quā verecundi fierent tibi caussa ruboris,  
 Altius aggrederer opus, et limæ gravioris,  
 Laudibus ire tui per singula membra nitoris,  
 Nec benè decerpti libamen sumere floris,  
 Sed sanare omnes gustu tam suavis odoris,  
 Sit licet ingenium mihi venæ pauperioris.

Pasquier contents himself with saying that there are thirty more hexameters all ending with the same termination "*oris*" which are followed by others of a different cadence. The poet then concludes thus:—

Quod nequit ergo manus, indoctaque lingua veretur,  
 Mens pia persolvēt, comes hanc dum vita sequetur:  
 Nam prius ær aves, pisces mare non patietur,  
 Sydera subsident, tellus super astra feretur,  
 Pectore quam nostro tuus hic amor evacuetur,  
 Aut meritis ingrata tuis oblivio detur.

Pasquier thinks it not improbable that a poet who evinced such an easy, flowing vein in the above compositions might produce many other specimens: and by the consent of his age give his name to this new species of rhyming versification. On this subject however the reader may compare the remarks of the learned Mr. Harris, in his "*Philological Inquiries*," *vol. ii. chap. xi.*

In this long period says Naudé when barbarous systems of rhetoric, rhyming poetry, captious dialectics, fabulous and marvellous history were alone held in admiration, heroic poetry of a more classical description was nevertheless cultivated by a few solitary individuals of superior genius: who exhibited themselves, in the midst of this barbarous age, as flowers in a rigorous winter. During or soon after the reign of "*Philippe Auguste*," six or seven poets appeared, who scarce







yield to the moderns either in the felicity of their language and conceptions, or the structure and composition of their works. The “Philippeis” of Guillaume de Breton—the “Alexandreis” of Gautier—the “Architrenius” of Joannes Hantivillensis—the “Carolinus” of Gilles de Paris—the “Anti-claudianus” of Alain des Isles—and the “Dares Phrygius,” falsely ascribed to Cornelius Nepos, but in reality the production of Josephus Iscanus, or Joseph of Exeter, are scarcely inferior in beauty of metaphor, richness of description, or elegance of diction, to the compositions of Pontanus, Fracastorius, or Vida.

*LE CHEVALIER DELIBERE en la mort du Duc de Bourgogne. Mich. le Noir, 4.*

SOME of the articles of this year exhibit new names of Parisian typographers. MICHEL LE NOIR in particular was a printer to whose press we are indebted for many very remarkable and interesting works. He appears to have survived till 1520. As to this earliest specimen of his press, “Le Chevalier délibéré en la vie et la mort de Charles Duc de Bourgogne qui trepassa devant Nancy, Jan. 1476,” it is ascribed by la Croix du Maine to the pen of Olivier de la Marche, a knight of Franche Comté in Burgundy, and “Grand Maître d’Hotel” to the king of Castile. By some however the work has been incorrectly attributed to George Chastelain. It describes the travels and adventures of a knight errant, who journeys armed at all points, and has sundry combats with certain allegorical personages. It is in short a species of romance made up of prose and verse, and displays some imagination, and ingenuity of description.



The earliest impression of this curious work was executed *Schedami* 1483, 4. *cum figg.*—the second by A. Verard *anno* 1488, 4. adorned with wood cuts. There is also an impression *Parisiis* 1500, *et sine loco et anno.*

*Les faits de Maistre ALAIN CHARTIER, Notaire et Secrétaire de feu Roi Charles VI. Pierre le Caron, fol. 8 Iterum, sine anno.*

*Oeuvres Morales d'ALAIN CHARTIER, 4.*

ALAIN CHARTIER was of Normandy, secretary to Charles V. VI. and VII. kings of France; and the most esteemed French poet, historian, and orator of his time. According to Pasquier he was born *anno* 1386. His talents procured him great esteem, both at court and throughout the whole kingdom.

He is said to have been one of the ugliest persons of his age. Yet Margaret of Scotland, wife of the dauphin of France, afterwards Louis XI. finding him asleep in an apartment through which she chanced to pass, kissed his lips: alledging, as Pasquier relates, that she did not consider herself to have kissed the man who was so ugly and deformed in his whole person; but the mouth from which had issued so many golden expressions. “L’alla baiser,” says Du Verdier, “en la bouche, en presence de sa compagnie. Et comme quelqu’un de ceux qui la conduisoient lui eût dit: Madame, cela est trouvé étrange que vous avez baisé homme si laid: elle répondit: Je n’ai pas baisé l’Homme, mais la bouche, de laquelle sont issus tant d’excellens propos, matières graves, et paroles élégantes.” Naudé cites the following poetical record of this circumstance from “Les Epistres de Bouchet:”—

—L'ESPOUSE au Roy Louys onziesme  
 Fille d'Escosse, eut telle estime et esme  
 De Charretier, qu'en dormant elle touche  
 D'un doux baiser son eloquente bouche,  
 Pour les bons mots qui en estoient issus. (p)

He contributed greatly by his works to the formation of the French language. His "Livres de quatre Dames" is particularly admired. These ladies are introduced; each of them lamenting the loss of her lover at the battle of Azincourt, which took place in October 1415.

There is a rare and particularly valued edition of "Les Oeuvres completees de M. Alain Chartier tant en rime qu'en prose," Paris, Gallyot du Pré 1529, 8. This edition is printed "en lettres rondes." But the best and only complete edition is that of Paris 1617, 4. with an historical preface by André Du Chesne the editor.

Amongst the impressions of CAXTON without date, I find a work intituled—"CURIAL of MAISTRE ALAIN CHARETIER."

On signature j—"Here foloweth the cōpye of a lettre whyche maistre Alayn Charetier wrote to his brother, whyche desired to come dwelle in Court, in whyche he reherseth many myseryes & wretchydnesses therin used, For tadyse hym not to entre in to it, leste he after repente, like as hier after folowe, and late translated out of Frensshe in to englysshe, whyche Cōpye was delyuerid to me by a noble and vertuous Erle, At whose Instance & requeste J have reduced it in to Englysshe."

It begins—"Ryght welbelouyd brother & persone Eloquent, thou admonestest and exhortest me to prepare

& make redy place and entree for the, vnto the lyf Curiall, whych thou desirest, And that by my helpe and requeste thou myghtest have therin offyce, &c."

And concludes—"Fynably J praye the, counselle and warne the, that yf thou hast taken ony holy and honeste lyf, that thou wyl not goo and lese it, And that thou take away that thought And despyse alle thy wyl for to come to courte, And be contente to wythdrawe the wythin thenclose of thy pryue hous, And yf thou have not in tyme passed knowen that thou hast ben ewrous And happy, thenne lerne now to know it fro hens forth, And to god comande the by thys wrytyng whych gyve the hys grace, Amen.

Thus endeth the Curial made by maystre Alain Charretier.

Translated thus in Englysshe by Wylliam Caxton."

And on the last page are the following lines:—

"**THER NE** is dangyer, but of a vylayn

Ne pryde, but of a poure man enryched

Ne so sure a way, as is the playn

Ne socour, but of a trewe frende

Ne despayre, but of Jalousye

Ne hye corage, but of one Amoureuse

Ne pestylence, but in grete seynorye

Ne cheyere, but of a man Joyous

Ne servyse, lyke to the kyng souerayn

Ne fowle name, but of a man shamed

Ne mete, but whan a man hath hungre

Ne entrepryse, but of a man hardy

Ne pouerte lyke unto maladye

Ne to haunte, but the good and wyse

Ne howse, but yf it be well garnysshed

Ne cheyere, but of a man Joyous

Ne ther is no rychesshe, but in helthe



Ne loue, so good as mercy  
 Ne than the deth, nothyng more certayn  
 Ne none better chastysd, than of hym self  
 Ne tresour, lyke unto wysedym  
 Ne anguysshe, but of ay harte coueytous  
 Ne puyssaunce, but ther men haue envye  
 Ne chyere, but of a man Joyous  
 What wylle ye that I saye  
 Ther is no speche, but it be curtoys  
 Ne preysng of men, but after theyr lyf  
 Ne cheyr, but of a man Joyous

Caxton.

*Le COMPOST et KALENDRIERES de Bergeres, 4. majori, sine impressoris nomine.*

Reprinted Par. Gui Marchand 1497, fol.—*Ibid.* 1499, fol.—*Ibid.* Marchand 1500.

The “Censura Literaria,” vol. vii. pp. 26, 27, and 343, describes several impressions of an early English translation of this work, which are ornamented with wood cuts of singular design, and superior execution. It was first printed in English at Paris *anno* 1503. According to Herbert, the title of the French edition is “The kalendayr of the Shyppars:”—the type very rude, and the orthography equally so. Herbert gives a specimen of the diction: and the following passage seems to indicate the year of its translation. “The zear of thys present compot & kalendar qwych as begown to haue cowrs the fyrst day of ianuer ys. M. cccc. iiiixx. & vii. (1487) in the qwych rynnys for the golden nombyr xvi.” In fine—“Heyr endysh the kalendar of shyppars translatyt of franch in englysh to the lowyng of almyghty god & of hys gloryows mother mary and of the holy cowrt of hywyn prentyt in parys the xxiii day of juyng oon thowsand. ccccc. & iii.

Another translation was printed by WYNKEN DE WORDE, again by PYNSON, by JULYAN NOTARY, and by JOHN WALLEY: the dates of all which are unknown. The prologue commences thus:—"Here before tyme this boke was prynted in Paris into corrupte Englysshe (and not by no Englyssheman) wherfore the bokes that were brought in to England, the language of them was greatly corrupte, imparfyte of good reason, and unswete to parfyte Englysshemen (and no meruaile) for it is unlykely for a man of that cuntre, for to make it in good and parfyte Englysshe, as it sholde be. Therefore newly nowe it is drawen out of Frenshe into Englysshe, but lately composed, and truly correcked (after the beforesayde laste, and beste translacyon at the cost of wynkyn de worde." For a more particular description, and specimens of the rude poems interspersed, the reader may consult the "*Censura Literaria*" *ut supra*.

*JOHANNIS DE HESEN sive de HEES Itinerarium Hierosolymitanum*, 4.

The Itinerary of this ecclesiastic ("Presbyter Trajectinus") of Maestricht or Utrecht, or possibly of Franckfort, ("describens dispositiones terrarum, insularum, &c.") appeared also *Daventriæ* 1499, 4.—and *iterum sine loco et anno*, 4.

*P. VIRGILII MARONIS Opera; in vico Sorbonico impressa*, 4.

*RICHARDI DE S. VICTORE Benjamin minor*, 4.

RICHARD, a prolific writer, was a native of Scotland, Canon Regular of S. Victor's near Paris, and afterwards prior of S. Bernard's. *Claruit circa* 1150, *obiit* 1173. The above work is otherwise entitled "*De præparatione*

animi ad contemplationem liber." *Prodiit sub titulo*  
*"Libri de XII. Patriarchis vel de contemplatione*  
*minori," sine loco 1494, 8.*

M.CCCC.XC.

*La Vie des Saints translatée de latin (de JACQUES DE*  
*VORAGINE) en françois par frere Jehan de Vignay.*  
*fol. goth. ornamented with figures. Antoine Verard.*

This monk translated by order of Jean de Bourgogne, queen of France, "Le Miroir Historial du Vincent Evêque de Beauvois," Par. Couteau 1531, fol. His translation of the Golden Legend abovementioned appeared *sine loco* 1475, *Lugd.* 1476, *Verard* 1490, 1496, and *Par. sine anno.* *Vid. sub anno 1475.*

*LUCAIN SUETONE & SALLUSTE (en françois.) Imprime*  
*a paris le XXII. jour de decembre mill. III. cc. IIIXX.*  
*et X. par P. le Rouge pour Anthoine Verard, &c.*

Some think the LUCAN here joined with the historians must be an error, and rather mean Luc. An. &c. viz. "Lucius Annæus," *scil.* "Florus." This is an observation of M. de Juvigny: (*ap. Bib. de la Croix du Maine, &c.*) But I shall offer a confutation of this conjecture *sub anno 1500.*

*HEURES en l'honneur de N. S. Jesus Christ et de la*  
*glorieuse Vierge Marie, 4. Antoine Verard.*

Ornamented with wood engravings, "dans toutes les marges."

*LES SUFFRAGES et ORAISONS des Saints et Saintes*  
*escripts au kaliendrier de ces présens heures, 4.*  
*Antoine Verard.*



This manual, perhaps connected with the former, is ornamented also with wood cuts.

*Le PELERINAGE de l'Ame, fol. Ant. Verard. Vide sub anno 1480.*

*Le MISTERE de la PASSION. Antoine Verard, fol.*

This piece was performed at Paris *an.* 1490. Though the impression is without date, Panzer supposes it to have appeared "*eodem anno.*" *Vid. sub anno 1486.*

This is one of those rude popular dramatic compositions known by the name of "MYSTERES" and "MORALITES."—"C'étoient," says Du Verdier, "des Histoires et Jeux qu'on souloit représenter et réciter publiquement sur échaufant:"—Histories and Plays which were acted in public upon a stage or scaffold. And, he observes, so many were the publications which appeared under these titles, that the labour of particularising them would be endless.

The enthusiastic fondness of the populace for such extravagant productions may be presumed, from the multiplied impressions of them which distinguish the annals of the Gothic presses. Amongst other countries, Italy and England also, it is well known, had their "Rappresentazioni," or their mysteries and moralities; which were spectacles of no less interest and importance to our own progenitors. For more than a century they maintained the same influence over the vulgar mind. An "arrêt" for the abolition of these spectacles was published in France on the 17th. Nov. 1548: which, says De Bure, involved in a correspondent destruction a very considerable portion of the printed copies of these dramas. The general contempt, he adds, which the licentiousness of many of them occasioned for

nearly a century afterwards, consigned them to disregard and oblivion. The consequence of this and such causes was, that notwithstanding the original multiplicity of impressions, copies of most of them became so uncommon, that their present rarity is not exceeded by that of any other description of works.

DE BURE notices, from the press of ANTOINE VERARD, 1. "Le Mystere de la PASSION de N. Seigneur J. Christ," 1490, fol. *goth.* and 1499, fol. of which he minutely describes a copy with forty beautiful paintings, representing the different subjects of this mystery. 2. "Le Mystere de la RESURRECTION mis en rime françoise par Jehan Michel," fol. *goth. sans date.* 3. "Le Mystere de la VENGEANCE de Notre Seigneur J. C." *rime françoise* 1491 and 1493, fol. *goth.* and Jean Petit *sans date.* DU VERDIER mentions an impression of this work thus—"Le mystere de la vengeance de la mort de N. S. J. C. & destruction de Jerusalem faite par l'empereur Vespasien & Titus," Par. fol. Jean Petit: and his annotators observe that it is a tragedy in the same strain with that "de la Passion" of which it may be considered as a kind of supplement. They add this anecdote:—after the battle of Marignano, FRANCIS I. writing to his mother Louise de Savoye concerning the victory which he had just before gained over the Swiss, made use of these or like terms—"Ils ont éprouvé (speaking of the Swiss) que s'ils jouèrent bien la PASSION il y a deux ans, nous avons cette année-ci bien su jouer la VENGEANCE." Intimating, that if in 1513 the Swiss at Novarro had beaten the French, they in 1515 had taken full revenge at Marignano.

LA CROIX DU MAINE speaks of a piece intitled "La petite DIABLERIE autrement appelée l'Eglise des Mauvais dont Lucifer est le chef & les membres sont

les Joueurs iniques pécheurs & reprouvés," *Lyon* 16. 1541. On which occasion his annotator furnishes us with the following information. When anciently the populace was treated with those pious comedies, in which some mystery of religion was represented, the poet failed not to introduce devils upon the stage; without which the piece would not have given satisfaction. They were in fact the principal personages. Hence such representations were termed "DIABLERIES." The epithets "grande or petite Diablerie" were applied, accordingly as the number of "Diables" was greater or less. "Le Mystere de la Passion," first represented at Angers before the middle of the xv. century, exhibited six. Why this exhibition of devils has always fallen in with the taste of the lower order of people, Malebranche, he says, assigns a reason: "*Recherche de la Verité*," tom. 1, p. 422. (q)

The mention of this particular MYSTERY leads me also to observe, that in the "*Giornale de Letterati d'Italia*," tom. i. p. 342, *seqq.* there is an extraordinary story of an Italian fanatic, denominated BRANDANO of Sienna, or "Il PAZZO di CRISTO." This man's real name was Bartolommeo Carosi. He was a husbandman; and a person of very loose morals, till a certain period of his life: in which he is said to have been brought to

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(q) Perhaps with a view to catch the popular taste ELOY DAMERLAN DE BETHUNE composed "*Le Livre de la Diablerie, en rime*," Par. 1508, fol. Mich. le Noir. In that work Lucifer and Satan are represented in consultation together: and Satan relates "les abus & péchés que font & commettent les humains." This book has annotations in the margin both from scripture and profane history; and M. de la Monnoye says it is "bien escrit."



repentance in the following manner. In the “Castello” to which he belonged, a “RAPPRESENTAZIONE” of the Passion of J. Christ was prepared for exhibition in the “settimana santa” or holy week; and Bartolommeo was appointed to act the part of the penitent thief: elevated upon, and bound to a cross for that purpose. In personating this character, he found himself so sensibly and deeply affected, that shedding a flood of tears in detestation of his past life, he became from that moment a changed man. For many years he practised the severest mortifications: and after a certain time, conceiving himself actuated by a divine impulse, he assumed the character of a prophet: and frequently pervading the different Italian states, by his wretched attire, strange gesticulations, and the peculiar boldness and energy with which he denounced the impending judgments of heaven, spread every where terror and dismay: and proved excessively troublesome even to the Roman court, and then reigning pontiff Clement VII. The particulars of his history are related at large by Girolamo Gigli, a native of Sienna, of whose work the “Giornale” abovementioned furnishes an interesting account. We may content ourselves with adding only, that Il Brandano died *anno* 1554, in the 67th. year of his age, leaving behind him as we are informed “un grande odore di santità, ed una somma venerazione á suoi presagi.”

Amongst works of the like description I find particular mention of—

“Le MYSTERE du Bien-advisé & Mal-advisé, mis en rime françoise & par personnages,” *sans date, fol. goth.* which volume De Bure pronounces extraordinarily rare, and always considered “comme le plus précieux & le premier en rareté de la classe des Mysteres, &c.”

“ LE MISTERE du vieil Testament, mis en rime françoise & par personnaiges,” (*circa* 1507) *fol. goth.* This is also described by De Bure, who says it is beautifully executed, and the rarest impression of this ancient drama. It was printed also by Jean Petit, *s. a.*

“ LE MYSTERE de la Conception & Nativité de la glorieuse Vierge Marie, avec la Nativité, Passion, Resurrection & Ascension de N. S. J. C. Geof. de Marneff.” (1507) This comprehends three distinct mysteries printed in a single volume. De Bure minutely describes and terms it “ Edition très rare & fort recherchée.” “ Les Mysteres de la Resurrection,” “ de la Conception,” “ de la Passion,” and “ de la Vengeance,” appeared from the press of Alain Lotrian, so late as 1539, 4. *goth.*

“ La MORALITE de l’Homme pêcheur, mise en rime fr. & jouée par personnaiges, &c.” *fol. goth. sans date* : considered as one of the rarest, and most curious of this class.

“ La MORALITE de l’Homme juste & de l’Homme mondain, avec le jugement de l’Ame dévote & exécution de sa sentence,” 1508, 4. considered equally rare and curious with the former.

“ La NEF de santé, &c. écrit en prose & en vers, & mis par personnaiges,” *small fol. goth.* “ C’est une Farce morale qui a de plaisans endroits,” says the annotator on Du Verdier. De Bure observes that it is very rare and much prized, as being the original edition. He mentions a copy preserved in the royal library, printed on vellum, and decorated with beautiful miniatures.

Lastly, the press of TREPPEREL was particularly remarkable for a numerous progeny of these rude dramatic pieces intitled “ Mysteres, &c.” Many of

them were re-impressions of those which I have already noticed. Besides such, the *Veuve Trepperel* printed “*La Moralité ou la vie de saint Pierre & de saint Paul, mise en rime & par personnaiges au nombre de cent,*” *Par. 4. goth. sans date.* Also “*La Moralité de l’Institution de l’Ordre des Freres Prescheurs, avec la Vie de S. Dominique, &c. rime,*” *4. goth. sans date,* a very rare volume. Alain Lotrian gavé “*La Moralité ou la Vie de Monseigneur saint Laurent par personnaiges, avec la Martyre de S. Yppolite rime,*” *sans date, 4. goth.*—“*La Moralité de S. Catherine,*” *4. goth.*—de “*S. Marguerite,*” *4. goth.* Other works of a similar complexion are too numerous to be distinctly specified. These “*Moralités,*” together with “*Comédies,*” “*Sotties,*” “*Farces,*” and other pieces of a dramatic nature, were acted after the suppression of “*Mysteres,*” by players calling themselves “*Confreres de la Passion*” and others. See mention of various works of a like character by De Bure, (*Bibliogr. Instruct. tom. 3.*)

*USVARDI Martyrologium ad usum ecclesiæ Parisiensis,*  
*fol. Guido Mercator.*

*FAUSTI ANDRELINI Livia sive quatuor libri amorum,*  
*4. GUIDO MERCATOR.*

*Iterum anno 1495, Felix Baligaut, 4.—1496, Guido Mercator, 4.*

He also composed “*Epistolæ adagiales,*” *Par. 1496, 4.*—“*De Neapolitana Fornoviensique Victoria Carminum*” *Libri II. Par. 1496, 4.*—“*De Gestis Legati et de Captivitate Ludovici Sfortiæ,*” *Par. 1500, 4.*—“*De fuga Balbi ex urbe Parisia,*” *Par. 1494, 4.*

PUBLIUS FAUSTUS ANDRELINUS was a native of Forli; and is said to have obtained the honour of the laureate



at Rome in his 22nd. year. Under Charles VIII. he became a professor of humanity and mathematics at Paris, and assumed the title of "Poete du Roi et de la Reine." However worthless his verses, he pretends that Charles VIII. whom he denominates by the flattering title of Jupiter, took a pleasure in hearing them, and paid him handsomely for them.

DUM STUPEO totus visu defixus in isto  
 Jupiter ecce venit magno stipatus honore.  
 Ipse olim vultus inter nutritus agrestes  
 Admiror primo aspectu: mox poplite flexo  
 Ante ipsum quæsitâ Jovem modulamina fundo,  
 Scilicet ut bello claram expugnavit aperto  
 Parthenopem, patrios victorque redivit in agros  
 Quamvis Hesperio vetitus foret orbe regressus.

When we hear the poet thus expatiate on the conquests of the French monarch, shall we believe him when he adds—

NESCIO QUA nostri captus dulcedine cantûs  
 Ipse fuit, fulvi saccum donavit et æris  
 Vix istis delatum humeris, cunctosque per annos  
 Pensio larga datur, qualem non lentus habebat  
 Tityrus umbrosis resonans sua gaudia sylvis.

*CHOREA ab eximio Macabro versibus Alemanicis edita et a P. Desrey emendata, fol. with figures. G. de Marnef. Vid. sub anno 1486.*

*Cy est la nouvelle DANSE MACABRE des Hommes dicte Miroer salutaire de toutes gens. With figures, fol. Idem. Vid. sub anno 1486, et 1491.*

*Expositio canonis missæ ab Odone Cameracensi. 4. Guido Mercator.*

This book is said to contain wood cuts. Mercator repeated the impression *annis* 1494, 1496, 8. Steph. Jehannot 1495, 8. It appeared *Par.* 1492, 4. ODO was first a scholar of Orleans, then abbot of "S. Martin de Tours," and lastly archbishop of Cambray *circa* 1105. Refusing to accept the investiture from the emperor Henry IV. he was expelled from his see: and retired to a monastery near Douay, where he died *anno* 1113.

*BONAVENTURÆ Stimulus divini amoris*, 12. G. Mittelhus.

*Iterum* 1493, 8. *Idem.*—*Sub anno* 1474.

*MARTINI cognomento MAGISTRI vel DE MAGISTRIS Quæstionum moralium P. II. de temperantia, &c. Vuolfgang Hopyll.*

MARTINUS MAGISTER, born at Turnon of humble parents, gained great credit in the university by his lectures on moral philosophy: became confessor to Lewis XI.: died *anno* 1482. His "Quæstiones Morales de Fortitudine" and "de Temperantiâ" were perhaps his most important productions.

*PATHELIN le grant et le petit*, 4. *goth.* Ger. Beneaut.

DE BURE notices the above, and also the following impressions:—"Le meme Pathelin grand & petit c'est a-dire l'ancien & le nouveau; avec le Testament à quatre personnaiges, & en ryme françoise." *Paris, sans date, edition goth.* extremely rare.

"LE MEME Pierre Pathelin restitué a son naturel; avec le grand Blason des faulses amours composé en vers par Guil. Alexis, Religieux de Lire; & le Loyer des folles amours, en rime." *Par. Gall. du Pré*, 1532, 16.

"LE MEME," *Lyon* 1538, 12.

“LA FARCE du même Pathelin, avec son Testament, &c. & trois nouvelles Ballades tirées d’un MS. du XVI siècle,” Par. Coustelier 1723, 8. impr. sur velin.

I find mention by Du Verdier of two other editions, Par. S. Vostre, 8. and Groulleau 1564, 16. This work was translated also from the French into Latin, under the following title:—“COMEDIA nova quæ VETERATOR inscribitur alias PATELINUS ex peculiari lingua in Romanam versa,” Par. Eustace 1512, 16. De Bure notices an impression upon vellum.

Of this Latin translation Simon de Colines printed an edition, with the following title:—“Pathelinus Comœdia aliàs Veterator e Gallica Lingua in Latinam traducta per Alexandrum Connibertum,” Par. 8. 1543.

REUCHLIN (says M. de la Monnoye) was the author of two very indifferent Latin comedies. One of these intitled “Progymnasmata” is imitated though in a very disguised way from the before-mentioned French work. Hence Melchior Adam says after Melancthon “edidit fabulam Gallicam plenam candidi salis.” But M. de la Monnoye thinks the salt quite evaporated in this imitation of Reuchlin, which was first performed in the episcopal palace at Worms *anno* 1497.

The Latin translation bearing the name, whether real or fictitious, of “Alexander Connibertus,” appeared first in the edition of Eustace *anni* 1512, before-mentioned. The style is very superior to Reuchlin’s, and the French exactly rendered; excepting that the translator has introduced a new character under the name of “Comicus”—“qui sans être ni oui ni vu, se trouve par tout, juge de tout, & fait avec tous les autres acteurs un *à parte* perpetuel.” The piece in the edition of Colines contains 2500 verses, Reuchlin’s scarce 2000.



M. de la Monnoye says he had written the substance of the preceding remarks and many others in the blank leaves of his own edition of the ancient work, 8vo. *sans date*. These were surreptitiously communicated to the editor of the edition printed at Paris *anno* 1723, (*vid. ante*) and wrought up into a preface without his concurrence. He disclaims many expressions there attributed to him, and also the notes.

We find also “Le Nouveau Pathelin & le Testament, &c.” These he says are two other farces comprising indifferent imitations of the former. A modern regular comedy he adds, has better preserved the spirit of the original, and met with a more favourable reception.

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M.CCCC.XCI.

*D. PAULI Apostoli Epistolæ. Epistolæ canonicæ BEATI JACOBI, &c. 4. Gering & Rembolt.*

*Tractatus Ven. Dom. ALBERTI MAGNI de Arte vivendi, loquendi et tacendi, char. rom. 8. Idem.*

ALBERTUS was born at Lawingen in Suabia *anno* 1205. This great scholastic divine obtained the surname of MAGNUS on account of his eminent talents; though some pretend it was from his family name “Groot” Germanicè. He studied at Padua; joined the order of “Fratres Predicantes,” and became general of the Dominicans; who relate many legendary stories about his youthful dulness and miraculous illumination. He was considered as the greatest divine, philosopher, and mathematician of his age. In the last mentioned science his expertness was such that the vulgar regarded him as a magician. In the latter part of his career he

became public professor of theology at Cologne. Thomas Aquinas, and many others of the most celebrated schoolmen, were his hearers. Pope Alexander IV. appointed him bishop of Ratisbon; but he soon voluntarily renounced the episcopal charge, and retired to a monastery of Cologne, to devote his old age to letters. *Obiit anno 1280.* His works are very numerous, but I no where find the above treatise enumerated amongst them.

*Les Histoires de PAVL OROSE traduits en françois  
SENECQUE des mots dorez des quatre vertus en fran-  
cois. Verard, fol. adorned with figures.*

THIS HISTORY consists of VII books. It commences with the beginning of the world and is brought down to *A. D.* 316, which was within about a century of the author's own period. It abounds with errors and popular rumours; but is not considered as a wholly useless performance. The original appeared first *Aug. Vindel.* 1471.

*Cy est la DANSE MACABRE des femmes toute hystoriée  
et augmentée de nouveaulx personnaiges, &c. Sensui-  
rent les trois mors et les trois vifz avec le debat du  
corps et de lame. With figures, fol. Guiot Marchand.*

I have noticed a larger work intituled “*La GRANT DANSE MACABRE des hommes & des femmes,*” &c. *sub anno 1486.* The “*Danse Macabre des femmes*” is a different work. A fine copy of it with the figures illuminated, is mentioned in the “*Cat. de la Valliere*” (number 2805.) In the same *Cat.* (n. 2802) a small fol. volume intituled “*Miroer salulaire pour toutes gens,*” &c. printed by Marchand *anno 1486,* is said to contain “*la danse macabre des femmes, le debat du corps et*

de lame et la complainte de lame dampnee." A like volume intitled "La nouvelle danse Macabre des hommes dict Miroer salutaire," &c. Guyot Marchand 1490, fol. *fig. enluminées* is noticed (*ibid.* n. 2804) and a copy of "La Danse Macabre des hommes (en vers)" *Par. fol. goth.* (n. 2803) printed on vellum, and ornamented with 19 large miniatures. The first figure exhibits an angel bearing "un rouleau deployé" or open scroll, on which are inscribed these words :

HEC pictura decus, pompam luxumque relegat :  
Inque choris nostris Ducere festa monet.

*MISSALE XANTONENSE, fol. Johan. Higman.*

*Libri SAPIENTIALES, Latinè, 4. Geo. Wolf.*

*Le SONGE DV VERGIER qui parle de la Disputation du Clerc, et du Chevalier, par Jacques Maillet, fol.*

*Iterum Parisiis bis sine anno, ante 1500—Iterum, Jean de Petit, fol. 1500.*

LE VERGIER was an antient French author who chose to be known by this name only, says DU VERDIER. But Mattaire terms the work "Philippi Mazzerii Somnium Viridarii, Gallicè." If the original work was Latin, possibly Jacques Maillet might be the translator: but French bibliographers say it was first composed in French, and afterwards turned into Latin under the above title. They add that the work was written in the time of Charles V. The author of the fiction supposes that sleeping in an orchard (*un verger*) he beheld two queens, one denominated "Puissance Spirituelle," the other "Puissance Temporelle," disputing for pre-eminence in the king's presence. The former had chosen an ecclesiastic for her advocate: the latter a



chevalier. The sleeper having heard the reasonings on both sides urged with great ingenuity, evinced so correct a memory as to commit them to writing, and produce “le Songe du Vergier.”

*La DANSE DES AVEUGLES, avec le debat du Religieux et de l'Homme mondain, en rime françoise, char. got. 4. par le petit Laurens.*

“LA DANSE DES AVEUGLES ! c'est a dire,” says DU VERDIER, “des humains dansans en ce monde sous la conduite d' AMOUR, de FORTUNE, & de la MORT,” in rhyme: the argument in an edition *an.* 1543 as follows :

AMOUR, FORTUNE & MORT, aveugles & bandez,  
Font danser les humains chacun par accordance:  
Car aussitost qu' AMOUR à ses traicts desbandez,  
L'homme veut commencer à danser basse danse,  
Puis FORTUNE, qui sçait le tour de discordance,  
Pour un simple d'Amour, fait un double bransler,  
Plus inconstant beaucoup que feuille d'arbre en l'air:  
Du dernier tourdion la MORT nous importune;  
Et si n'y a vivant qu' on ne voye esbranler  
A la danse de MORT, d'AMOUR & de FORTUNE.

I find mention of another Gothic impression *a Lyon*, 4. also without date, which contains an account of a dream, in form of a dialogue, prose and verse, between “L'Acteur” (i. e.) the author, and “son Entendement.”

The edition *a Lyon chez Arnoullet* 1543, in 8. is supposed by M. de la Monnoye to differ in many respects from the ancient work. “La Danse des Aveugles” is by some attributed to Pierre Michault, who flourished *circa* 1466. But Panzer mentions a Dutch edition, *Goudæ, Gerh. Leeu* 1482, intitled “*Van den drie blinden Dannsen*” which renders it probable that the work is not originally of French extraction.

*CHRONIQUES des Rois de France, Par.* 1491, 4.

*Magistri GUILLERMI HOVPPELANDE libellus de anime hominis immortalitate et statu post mortem.* 12.

*Iterum de Marnef.* 1493, et *Dion. Roce* 1499, 8.

This author was a Frenchman who had his education in the university of Paris, obtained several ecclesiastical preferments there, and died "Facultatis Theologicæ Decanus" anno 1492.

*MARTYROLOGIUM ROMANUM. fol.*

M.CCCC.XCII.

*Les Paraboles de MAISTRE ALAIN, en françois. Antoine Verard, fol.*

This is a translation from the Latin. ALANUS DE INSULIS was of Flemish extraction; but flourished as a divine of the university of Paris: where he became "Moderator" or "Recteur," and obtained the title of "Doctor Universalis." He at length became a Cistercian. He is supposed to have flourished circa 1215.

Of his "Opus de Parabolis sive doctrinale minus," which appeared first *Daventriæ* 1492, & sæpiùs alibi. I find mention of no French impression in the original Latin. The translation is in French rhyme, with a commentary. DU VERDIER says an edition was also printed by Pierre Sergent, Paris, without date. He gives the following as a specimen of these parables.

"APPARET fantasma viris, sed rursus ab illis  
Vertitur in nihilum quod fuit ante nihil."

These two lines, unmeaning as they are, are amplified into eight in the French translation.

It was this author of whom that proverbial expression was first spoken :

“ Sufficiat vobis vidisse ALANUM.”

Upon a certain festival of the Holy Trinity, the auditory of the said Alanus expected to hear a learned discourse suitable to the occasion. He appeared indeed in the pulpit, but spoke these words only—“ Sufficiet vobis vidisse Alanum,” and presently retired. Signifying that Alain, universal doctor as he was, could no otherwise express the profundity of this mystery, than by a solemn silence. This anecdote is related by M. de la Monnoye, who thinks that Alanus flourished somewhat later than I have before mentioned.

Our own venerable WYNKEN DE WORDE gave two impressions of these parables, viz. *anno* 1508 and 1525. The first impression is thus described, “ Parabola alani cum commento.” This title is over a wood cut of a school-master on his throne, with a rod in his right hand, and three scholars sitting on a form before him. *Vid. Ames. 1, p. 146.*

*L'eguillon de crainte divine pour bien mourir, ou Traité des peines d'ENFER & de PURGATOIRE. Gilles Cousteau et Jean Menard, pour Ant. Verard, fol.*

*Le Livre de MATHEOLUS contre le Mariage, le tout compose en rime françoise. Ant. Verard, fol.*

PANZER says this book is a translation from the Latin, by Jean le Fevre de Terouane. It is considered as a work of great rarity and curiosity, and has the following whimsical subscription to determine its date :

POUR l'an que je sus mis en sens

Retenez M et cinqcens

Je vous prie ôtez-en huit



Mettez Octobre le tiers jour  
 Et prenez plaisir et sejour  
 Tout ainsi comme il s'ensuyt:  
 Explicit.

The same work in process of time gave rise to another, in French rhyme, on the opposite argument; intitled "Le Rebours de Matheolus ou le Resolu en mariage," Paris, Mich. le Noir 1518, 4. goth. about which period as DE BURE conjectures "Le Livre de Matheolus" was reprinted in 4. goth. though the impression preserves the subscription of the original before given.

*Traité de l'avenement de l'ANTICHRIST et des 15 signes précédens le jugement et des joyes du Paradis. fol. Verard. Vid. an. 1494, "De arte bene vivendi, &c."*

De Bure says this is a curious and singular work; and the first that appeared on this subject.

*Le Livre de l'Art de la FAULCONNERIE et des Chiens de Chasse par GUILLAUME TARDIF. fol. Antoine Verard. Iterum, Idem 1506, 4.*

This is an uncommon work. TARDIF was "Liseur du Roy Charles VIII." He wrote also "Anti Balbica seu Recriminatio Tardiviana," Par. 1495, 4. "Grammatica," and "Rhetoricæ Compendium," Cæsaris & Stol. (*sine loco et anno.*) His treatise of Faulconry consists of two parts: the first teaches "à connoitre les oiseaux de proie, &c." the second "les maladies desdits oiseaux, &c."

*Le livre de BIEN VIVRE. fol. Verard. Vid. sub anno 1483, "Ars vivendi:" etiam sub anno 1494.*

*MISSALE juxta ritus et constitutiones Ecclesiæ Meldensis. Joh. de Prato, fol.*

*BREVIARIUM magnum ad usum ecclesiæ Parisiensis. fol. Idem.*

*BREVIARIUM Ecclesiæ Parisiensis, fol. Pierre Caron. Joh. Belin and Jo. Dupre, fol. Sub anno 1479.*

*Compendiosa HYMNORUM expositio, 4. Ant. Cayllaut.*

*M. T. CICERONIS Orationes pro lege Maniliâ, Archia, Ligario, Marcello, & Deiotaro. 4. Idem.*

*THOMAS A KEMPIS de imitatione Christi. Phil. Pigouchet, 12.*

The first impression of Paris, under the name of "Thomas a Kempis." *Iterum*, Par. 1493, Jean Lambert, Gallicè, 4. *Vid. sub anno 1489, "Gerson."*

*TERENTIUS cum Comm. Guidonis Juvenalis. G. Wolff pro Phil. Pigouchet, fol.*

*BREVIARIUM ecclesiæ Parisiensis. Ad solem aureum vici Sorbonici (Gering) opera M. Georgii Wolff. Rubricis nigris, fol. Rubricis rubris, 8.*

*MISSALE Ecclesiæ Parisiensis. Ulric Gering pro Sim. Vostre. Rubricis nigris et rubris, fol. Sub anno 1481.*

*JACOBI FABRI Stapulensis in Aristotelis octo Physicos Libros Paraphrasis. J. Higman, fol. Sub an. 1496.*

The following are the concluding lines of "Judoci Clichtouei carmen decastichum regratiatorium eorum qui hoc opus imprimi curaverunt:—

DEBETIS grates Alemanno et ad usque Johanni  
 Higman: qui propriis sumptibus egit opus  
 Mendam corripui fido comitante Bohemo  
 (Ut potui) in plumbo si qua relictæ fuit.

*Histoire du vaillant Chevalier PIERRE DE PROVENCE  
 et de la BELLE MAGUELONNE fille du Roi de Naples.  
 Char. goth. 4.*

DE BURE ascribes this impression to Jehan Treperel.  
*Cat. Duc de la Valliere, tom. ii. p. 642.*

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 M.CCCC.XCIII.

*Metamorphose d'OVIDE moralisée par Thomas Waleys  
 appelée la Bible des Poetes de metamorphoze. Ant.  
 Verard.*

This THOMAS WALEIS is said to have been a native of Wales, a divine of the university of Oxford, and of the society of preaching friars. At Avignon *anno* 1332 preaching before the whole pontifical court, he is said boldly to have asserted the doctrine “de immediatâ Dei visione,” and to have accused John XXII. then present of heresy. For this he was imprisoned; but released at the request of the king of France, and of the university of Paris.

An impression of the above French translation was executed *Brugis* 1484, *Colard Manson, fol.* The Spanish had also “*Lo Libro de los Transformacions,*” *Barcellona* 1494. There was a translation into the Italian printed *anno* 1497. CAXTON translated out of the French and printed—

“THE XV BOOKS OF METAMORPHOSES

In which ben contaynid the fables of Ouid.”



There is reason to suppose that CAXTON “fynysshed” and printed this work so early as in the year 1480. Of this translation which was in prose, see his own mention, *sub anno* 1475, article “*Legenda*.”

*L'ORLOGE de SAPIENCE. Ant. Verard, fol.*

This is a translation from the Latin, probably of HENRICUS SUSO, a native of Constance, who was born *circa* 1300—became a member of the order of “Fratri Predicanti”—and died *anno* 1365. His most esteemed work was intitled “*Horologium æternæ Sapientiæ*,” *Venet.* 1492, 4.—*Colon.* 1496, 4.—*Alosti, sine anno*.—A subsequent edition of the French translation appeared from the press of Estienne Groulleau.

CAXTON included a translation of this work into English, in one of his impressions intitled—“A BOKE COMPOSED OF DIVERSE GHOSTLY MATERS. Of which the fyrst treatise is named “*OROLOGIUM SAPIENCIE*” shewing VII poyntes of true love of everlastynge wisdom.” At Westmynstere. This name was gyuen herto, as hyt is seyde in the prohome of the boke, bycause that the mater thereof was shewyn to hym that wrote hit, as in a visioun, under the figure and likeness of a wonder fayre orologe setet and arayed wyth passynge fayre roses and wyth symbales swete sownynge &c.”

QUI LEGIT emendet, pressorem non reprehendat

Wyllelmum Caxton, Cui Deus alta tradat.

Caxton is supposed to have printed this book *circa* 1496. The colophon informs us that it was lately “translated out of Frenshe by a right well disposed person but unperfyght in such werke, who caused the sayd book to be enprynted and humby besoughte the readers of their charite to pray for the soule of the translator.” *Vid. Ames & Herbert, tom. 1, p. 90,*

*Le MYSTERE DE LA VENGEANCE de N. S. J. C. par personnages divise en quatre journées. Char. goth. fol. Ant. Verard. Vid. sub anno 1490.*

*Le JOUVENCEL. fol. goth. Ant. Verard.*

*Iterum 1497. Verard.*

DE BURE says this is an allegorical romance, including the most prudent maxims, by which a military man should regulate his conduct in every stage of advancement. The celebrated Jean du Beuil, admiral of France under Charles VII, is the author and hero of the work. He is supposed to have written it after Louis XI had deprived him of his dignity of admiral in 1461. M. de S. Palaye has given an interesting extract from this romance, tom. XXVI, "*Mem. de l'Acad. des Inscr. &c.*" and says the manuscripts are infinitely preferable to the printed copies, because the latter are full of errors.

A beautiful manuscript of this romance is described in the Catalogue "*de la Valliere*," II, p. 643. It is of the XV century: contains 136 leaves, is written "*en ancienne bâtarde*." The "*sommaires*" are "*en rouge*." Many of the capitals are painted in gold and colours: and it is enriched with painted ornaments, and sixteen elegant miniatures. The manuscript is upon vellum.

*Le livre de JEAN BOCCACE de la Louange et Vertu des Nobles & Cleres Dames. Ant. Verard, fol. goth. with figures.*

A translation from the Latin, *vid. an.* 1483. The Catalogue "*de la Valliere*" particularly describes the "*editio princeps*" of the Latin original, *Ulmæ* 1473, *fol. goth.* That early impression is also ornamented with wood cuts, some of which are very singular. On

the reverse of fol. 107 is found the representation of "la Papesse Jeanne qui accouche au milieu d'une Procession," to the great astonishment of the surrounding cardinals. *Tom. iii, p. 372.*

A well preserved copy of the French translation, printed by Verard, was in the collection of W. ROSCOE, Esq. Almost every chapter is decorated at the commencement with a rude wood cut, so placed as to represent an ornamented initial or capital letter. The title of each chapter expresses the first words of the Latin original, thus "Le XI Chapitre traitera de europa. Et commence au texte *Europam arbitrantur quidam.*" The book is a moderately sized folio, printed in large "characteres bâtarde."

*L'Art et Science de RHETORIQUE pour faire rigmes et ballades par HENRY LE CROY. fol. Ant. Verard.*

*Le livre intitule l'ARBRE DES BATAILLES par HONORE BONNOR, fol. goth.*

This work is ornamented with cuts. The Cat. de la Valliere notices an impression upon vellum. *Tom. ii, p. 602. Vid. sub. anno 1481.*

*Les GRANDS CHRONIQUES DE FRANCE avecque la Chronique de frere Robert Gaguin contenue a la Chronique Martinienne, 3 voll.*

The first volume has the subscription of GUILLAUME EUSTACE, "à l'enseigne de l'Agnus Dei." The second has this subscription, "Cy finissent les faits et gestes du roi jehan, qui est à la fin du second volume de Croniques de France imprimé à Paris par Jehan Maurand, pour Anthoine Verard, &c." The third



concludes "Cy finist le tiers volume contenant Charles V. VI. & VII. Imprimé a Paris pour Anthoine Verard, &c. l'an M. cccc. quatre vingts et XIII." fol. (*See Cat. de la Valiere*, 5019.)

An impression of this work occurs in the "Bibliotheca Parisiana," No. 543, printed upon vellum. It is described as a book of the greatest rarity; and of astonishing magnificence, both for the equal beauty of so large a work on vellum, the size of the margin, and the immense labour of the illuminator. Every capital letter is painted in gold; and it contains 953 miniatures, of which 13 are the size of the page, and 940 about 4 inches by 3. It is in the original red velvet binding; and came from the library of Claude d'Urfé. It was purchased by M. Laurent at the price of £151. 4s.

De Bure says that VERARD'S impression of the before-mentioned Chronicles is somewhat less rare than that of PASQUIER BONHOMME; but better executed. I find notice of an impression bearing the name and device of FRANCOIS REGNAULT, 3 voll. fol. *sine anno*.

I have mentioned *sub anno* 1476 "Les grands Chroniques de France, dites de S. Denis," 3 voll. fol. Having there stated the opinion of DU CHESNE that the Chronique de S. Denis was begun by JEAN CHARTIER; I shall here observe that according to M. DE STE PALAYE, GUILLAUME DE NANGIS who flourished under St. Louis and Philippe le Bel, was the earliest author; that he carried it to the year 1275, and that it was continued by others who borrowed their additions from contemporary historians. The original Chronicle of G. de Nangis appears to have been composed in Latin: but is now lost. The "Cat. de la Valiere," No. 5021, describes a fine manuscript of "La Chronique de France" by this author, which commences thus:—

“ Pource que moult de gent et mesmement li haults homme et li noble qui souvent viennent en leglise de monseigneur St. Denys de france ou grant partie des vaillans Roys de france gist en sepulture desirent a congnoistre et a sauoir la naissance et dessendue de leur tres haulte generacion et les merueilleux faiz qui sont raconte et publie par maintes terres des deuant diz roys de france je frere guille de nangis moine de la deuant dicte eglise de saint denis ay translate de Latin en francois a la requeste de bonnes gens ce que jauoye autrefois fait en latin selon la forme dun arbre de la generacion desdiz Roys pour ce que cil qui latin nentendent puissent sauoir et congnoistre dont si noble gent et si beneureuse lignee descendi et vint.”

*L'Histoire d'EURIALUS et de LUCRECE vrais Amoureux. Ant. Verard, fol.*

This is a translation into French rhyme from the Latin of Æneas Sylvius, afterwards pope Pius II. printed *iterum sub hoc anno, et sine loco et anno. Vid. sub anno 1476.*

*MARTIAL DE PARIS les Vigiles de la mort du Roi Charles VII. ou Chronique des Choses arrivées durant la vie du dit feu Roi, mise en vers. Jean du Pres, char. goth. fol.*

The history of CHARLES VII. entitled “ Les Vigiles, &c.” is a work in French verse, composed by Martial d’Auvergne, “ procureur au Parlement de Paris” circa 1480. It treats of the recovery of France; and of the duchies of Normandy and Guienne from the English. The poem contains six or seven thousand verses of different measures: and is wholly in praise of the

abovementioned monarch. It was entitled "Les Vigiles, &c." on account of the singular form under which it is conceived: which is that "des Vigiles des Morts." Instead of "psalms" are found historical recitals; in which the poet records the misfortunes and exploits of Charles's reign! For the "lessons," are substituted complaints on account of his death, and eulogies on his virtues. This work was thought worthy of being reprinted so lately as in 1724, Paris, 8.

The same author composed in French verse "Cinquante Arrêts d'Amours;" often printed, and last, *Amst.* 1731, with the addition of "L'Amant rendu Cordelier, &c." which by some has been attributed to him. (*vid. sub an.* 1473.) I have noticed his "Dévotes Louanges" *sub anno* 1489. French bibliographers say he was the best writer of his age; and that all his productions are marked with ingenuity, strength, penetration, and an "elegance naïve" which still please; and which evince too that he was frank, sincere, and a declared enemy to vice. They cite his description of a rural life, which say they "est charmant."

MIEUX vaut liesse

L' accueil & l'adresse

L' amour & simplesse

Des bergers pasteurs,

Qu' avoir à largesse

Or, argent, richesse

Ne la gentillesse

De ces grans seigneurs.

Car ils ont douleurs

Et des maux greigneurs;

Mais pour nos labeurs

Nous avons sans cesse



Les beaulx prés & fleurs,  
Fruitages, odeurs,  
Et joye à nous cueurs  
Sans mal qui nous blesse.

*Vid. Bib. de la Croix du Maine.*

*ELEGANTIARUM viginta præcepta, 8. Guido Mercator.*

On the subject of ignorant printers, and impudent pretenders to literature, says Chevillier, Aldus Manutius complains at much length in his preface to the "Cornucopiæ" of Perottus, 1515, fol. Jacques Fontaine a professor of civil law at Paris, on composing the eulogy of Rembolt after his decease, which is found in "Sexto Decretalium," Chevalon 1520, speaks in terms equally indignant. I have noticed the preceding volume in the introductory part of this work, page 43.

*JOHANNIS DE TAMBACO Consolatorium theologicum. Georg. Mittelhus, 4. goth.*

JOANNES TAMBACUS, a native of Strasburg, belonged to the order of "Fratrī Predicanti:" after presiding at the university of Prague, was created by Urban V. "S. Palatii Magister:" and "*claruit circa 1384.*" His "Consolatorium," otherwise "Speculum Patientiæ seu de Consolatione Theologiæ Libb. XV." appeared first *Basileæ, Amerbach. 1492.*

*JOAN. GERSON Alphabetum divini amoris, 12. got. Idem.*

Early impressions of the various Opuscula of Gerson are almost numberless. *Vid. sub anno 1489.*

*Liber Meditationum beati Bernardi, 8. Idem.*

This is one of the numerous treatises of S. BERNARD "Abbas Clarevallensis," whose writings often employed

the Gothic press. In 1496 WYNKEN DE WORDE printed in English "The MEDYTATYONS of SAYNT BERNARD which for very favour and charytable loue of all such persones as have not vnderstanding in Latyn hath be translatyd fro Latyn into Englisshe by a deuout student of the vniuersyte of Cambrydge and has been put to be emprynted the IX of March at Westmester, 4." There is a wood cut in the frontispiece, representing a religious man in a hood, a cross in one hand, and a book in the other.

*De reformatione virium anime (GERARDI) DE ZUTPHANIA, 8. Idem.*

*Iterum, Par. 1493, 8.*

GERARD DE ZUTPHEN, so called from the place of his nativity, was one of the first "e clericis regularibus Ord. S. Hieronymi;" and was remarkable for his piety and learning. *Claruit circa 1390.* The above tract, and another of his, "De spiritualibus ascensionibus," being of the ascetic character, are sometimes found united with the works of Thomas a Kempis.

*MISSALE EDUENSE, fol. Johan. Higman.*

*JUSTINIANI Imperator. Institutionum Libri IV. cum glossis. fol. Geor. Wolf.*

*Traité de l'amour parfaite de GUIARDUS & SIGISMUNDE, 4. goth. Pierre le Caron.*

This is a rhyming translation of the "Aureus Libellus de Guiscardo et Sigismunda," a tale from Boccace; by Leonardo Aretino. There are seven early editions of the original: *scil.* 1490 *sine loco*, and six *sine anno & loco*. It appeared in English under the

title of "The Stately Tragedy of GUISCARD and SIGISMOND," in two books, 4. printed as Warton thinks by WYNKEN DE WORDE. He also says that it was written by one William Walter, an obscure writer coeval with Stephen Hawes. There is an edition *anni* 1597, imprinted for R. D. (Rob. Dexter.) *Vid. Herbert, vol. 1, p. 216.*

*Le droitz nouveaulx avec le DEBAT des DAMES et des armes, l'enqueste entre la simple & rusee, &c. 4, Veuve de Jehan Trepperel.*

This is by GUILLAUME COQUILLART, official of the church of Rheims, *anno* 1478. He was author of other similar tracts ; such as "Le Monologue de la Botte de foin"—"le Monologue de Puis"—"du Gendarme Cassé, &c." a Paris, Gal. du Pré, *anno* 1532.

M. DE LA MONNOYE thinks that he was contemporary with Martial d'Auvergue, whom I have noticed under the present year. Marot esteems him the honour of Champagne ; and says in imitation of Martial's—

"VERONA docti syllabas amat vatis ;

"De COQUILLART s'ejoût la CHAMPAGNE."

*Le grand BLASON des fausses amours. 4. goth. Jehan Lambert.*

This is another of the productions of Frere GUILLAUME ALEXIS surnamed "Le Moyne de Lyre," mentioned *sub anno* 1486. Guillaume Caron gave an impression also, *Par. sine anno* 4. This early poet's works are much esteemed. The "Blason" in particular is said to be worthy of revision and correction by some good manuscript. The dialogue consists of twenty-six stanzas, each of twelve verses, of agreeable but various construction. LA FONTAINE admired the ease and



sprightliness of this monk's poetry ; and on some occasions imitated his manner and versification.

*Le MARTYROLOGUE des faulses langues, tenu au temple de Dangier. Idem, 4. goth.*

DU VERDIER says this work is in couplets ; the latter line of each couplet ending with a kind of proverbial sentence ; such as,

“CŒUR pensif ne scait où il va.

La crainte est tousiours aux approches.

De faux arbre mauvais syon.

Qui mal dit mal lui soit rendu, &c.”

It was also printed *a Rouen par Jaq. Forestier, 4.*

*LUDOVICI MONTALTI Tractatus Reprobationis Sententiæ Pilati. 4. min.*

*Iterum, 1496, 4.*

The above, which PANZER mentions without a printer's name, is said to be an impression of Michel le Noir ; and the original edition of an uncommon and very singular tract.

*JUVENALIS Satyræ, gallice. 4.*

*SUMMULA PAUPERUM quam nominant plures jurisperitorum versus Decretales, 4.*

*Iterum, G. Wolff, 1494.*

Perhaps this “Summula” is the same which we find subjoined to subsequent editions of the “Decretalia” of Gratian : under the title of “Decretum abbreviatum in versibus ;” commencing—

“Prima dabit cuique jus humanum dominique, &c.”

*JOHANNIS BURIDANI Sophismata. 4.*

JEAN BURIDAN, a native of Bethune, and 'Recteur' of the university of Paris, was less famous for his commentaries on Aristotle, than for his "Sophism of the Ass." He supposed one of these animals, equally pressed by hunger and thirst, placed between a bushel of oats and a bucket of water. "Que fera cet ane?" said he to his hearers.—"He will remain motionless." "What," said the Doctor, "suffer himself to perish between water and corn?—No—he will turn to one side in preference to the other. Consequently he possesses the faculty of deliberation and freedom of choice." It is pretended that this sophism so perplexed the logicians of the age, that the ASS of BURIDANUS became famous in the schools. This Professor we are told, espoused the party of the nominalists; and was on that account persecuted by the realists, and obliged to seek refuge in Germany. His "Quæstiones in Ethica Aristotelis" were printed Par. 1489, fol. W. Hopyll. "In Politica," Par. 1500. His "Summula de Dialectica," Par. 1487, fol. Charcagnus. (*Vid. sub anno 1487.*)

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M.CCCC.XCIV.

*PSALTERIUM ad usum ecclesiæ Parisiensis, cum cantu.*

4. *Gering and Rembolt.*

*Dialogus beati GREGORII papæ ejusque diaconi PETRI de vita et miraculis patrum Italicorum et de æternitate animarum. Gering et Rembolt, 4.*

*Sermones Fr. GUILLERMI super epistolas de tempore et Sanctis, 8. Idem.*

This was GULIELMUS PERALDUS, sive "de Petrá altá," a French Dominican, who flourished circa 1272.

and became archbishop, or perhaps suffragan of Lyons. He left also “*Summa aurea de Virtutibus & Vitiis.*” *Coloniæ* 1479, & *sæpiùs alibi*, and “*Tractatus de Professione Monachorum,*” Par. Joan. Parvus, *sine anno*.

*GUILLELMI Carthusiensis Sermones super orationem Dominicam.* Gering and Rembolt, 8.

*Le merveilleux Faits et Gestes du noble & puissant Chevalier LANCELOT DU LAC, Compaignon de la table ronde, iii. voll. fol. Ant. Verard. Vid. sub anno 1488.*

This is the most esteemed edition of a ROMANCE which DE BURE terms the most amusing of all that relate “a la Table Ronde.” It is of Latin or as some say Italian origin. The translator is generally reputed to be ROBERT DE BORRON. But there is also a tradition that GAUTIER MAP or WALTER DE MAPES, our facetious countryman, had some hand either in the original or the translation. An old French manuscript says, that Walter had translated from the Latin into French the “*Livre de S. Graal*” for the amusement of his sovereign Henry II. of England. The king having perused these adventures of S. Graal, observed that it was not sufficient to have recounted the achievements of so many brave knights, but that he ought also to add the history of their deaths; which induced Walter to undertake a new work, viz. “*La Mort du Roi Artus, derniere partie des Romans de la Table Ronde.*” (r)

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(r) In the Cat. de la Valiere (No. 3989) we find a particular description of a curious manuscript of the XIII century, intitled “*Recueil de Romans des Chevaliers de la Table-ronde,*” 3 voll. fol. written upon vellum, containing 694 leaves,



The Cat. de la Valiere also mentions "Le seconde volume du Roman de Lancelot," a Paris, Ant. Verard, fol. goth. printed upon vellum, with XX miniatures;

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on each page three columns, and enriched with a great number of miniatures. It contains—1. "Le roman del SAN GRAAL," which is the first "de la Table-ronde."—2. "Histoire de MERLIN, &c."—3. "Le roman de LANCELOT DU LAC," the sequel of that "de S. Graal," and "des Chevaliers de la Table-ronde." On the subject of this ancient manuscript the compiler of the catal. (De Bure) adds the following notice:—

"On y lit que les aventures del S. Graal, telles qu'elles furent vues & racontées par Boor, furent mises & gardées en l'Abbaye de Salesbieres . . . .

Dont Maistre Gautiers map les traist a faire son liure del S. Graal por lamor del roi henri son signor qui fit lestoire translater du latin en franchois. apres che que maistres gautiers map ot traitie des aventures del S. Graal asses souffisamment si comme il fut auis al roi henri son signor que ce quil auoit fait ne deuoit pas souffire sil ne racontoit la fin de chaus dont il auoit deuant fait mention comment chil moururent de qui il auoit les proeces ramenteus en son liure & porce commencha il cest daaraine partie & quant il lot mise ensamble il lapala la mort al roi artus."—Hence probably the same title, viz. "LA MORTE D'ARTHUR," came to be applied to "The lyfe of king Arthur, and of his noble knyghtes of the round table, and in thende the dolorous deth of them all," printed by CAXTON anno 1485. MR. DUNLOP observes that the French "ROMAN DE ROI ARTUS" is merely a combination of the antecedent fabulous stories of the knights of the ROUND TABLE, with some improvement perhaps in the arrangement of the incidents:—that the work comprehends the history of the ROUND TABLE, of which ARTHUR was the founder, or at least the restorer; and gives an account of that monarch from his birth to the period of his tragical death.

which volume is not of the edition of 1494. It has this quatrain inserted in manuscript, in the writing of the XVII century:—

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SIR THOMAS MALORY, knight, is said to have invested this interesting romance with an English dress before the year 1470. Concerning Malory little appears to be known; but Leland and Hollingshed are said to have described him as a native of Wales. It is observable that some are inclined to consider Sir Thomas Malory partly as an original author; or at least as a compiler of this romance; and relying on the veracity of Leland's and Hollingshed's tradition, imagine he might gather largely for his work from the WELSH ROMANCES then extant, as well as from others in the French and Norman languages. True it is, that CAXTON in his preface says; "Many noble volumes ben made of hym (Arthur) and of his noble knyghtes in Frensshe, whych J haue seen and redde beyond the see, which ben not had in our maternal tongue. But in Walsh ben many, and also in Frensshe, and some in Englyssh, but no where nyghe alle. Wherefore suche as haue ben late drawn oute bryefly into Englyssh J haue, after my symple cunnyng that God hath sent to me, vnder the fauour and correction of all noble lordes and gentylmen enprysed to enprynt a boke of the noble hystories of the sayd kynge Arthur and of certen of his knyghtes after a copy vnto me delyuered, whiche copi Syr Thomas Malory toke out of certen bokes of Frensshe, and reducyd it into Englysshe."—Thus by the testimony of CAXTON himself, the sources of SIR THOMAS MALORY'S work appear to be limited to French originals only. Whether he performed the part of a *compiler* as well as a translator, can only be ascertained by a minute comparison of the English with the French romances: but CAXTON afterwards expressly characterises the work as a "*translacion*." PANZER certainly considers as the prototype of this work some early manuscript of the book intitled "Le

“QUICONQUE dit que LANCELOT est fable  
C'est quelque sot qui n'est point amoureux  
Car qui bien aime & a la cueur stable  
Penetrera & l'enfer & les cieux.”

The impression *anni* 1494 by Verard, is considered as the best edition. It appeared also *annis* 1513 and 1533, in three parts. Du Verdier also mentions an

ROMAN DU ROI ARTUS ou livre du ROI ARTUS et de COMPAGNONS de la TABLE RONDE ou de LANCELOT DE LAC; of which the first and second parts were printed *a Rouen, en l'hostel de gaillard le bourgeois Lan de grace mil CCCC. IIII. XX. et huyt* (1488) *par jehan le bourgeois*:—and the third part in the same year at Paris, by *Jehan du Pre*, under the title of “*Tierce partie de Lancelot du Lac, &c.*” fol. (*Vid. sub anno* 1488.) The two first volumes occur “*Cat. de la Valiere*,” No. 3998, and DE BURE says “*C'est le Roman du Grand Artus*,” and the three vols. are noticed together in his “*Bibl. Instructive*,” No. 3786. This conjoint impression of Rouen and Paris is doubtless a work of the greatest rarity, as I find no indubitable specification of any other edition prior or posterior.

CAXTON'S impression thus concludes—“And when J am deed, J pray you all pray for my soule; for the translacion of this boke was fynnysshed the ix. yere of the regne of kyng Edward the fourth, by syr Thomas Maleore knyght, as Jhesu helpe hym for his grete myghte, as he is the servaunt of Jhesu bothe day and nyghte.”

“Thus endyth this noble and ioyous boke, entytled La morte d'Arthur Notwythstondyng it treateth of the byrth, lyf and actes of the sayd kynge Arthur; of his noble knyghts of the rounde table, theyr merueylous enquestes and aduentures, thacheuynge of the sancgreal, and in the ende the dolourous deth and departynge out of this worlde of them al; whyche



edition of the Romance of Lancelot, which his annotators say was printed *anno* 1520, in 6 vols.

*PAMPHILE en vers françois, ou les faits d'Amour de Pamphile et de Galatée: fol. goth. Antoine Verard.*

This is a paraphrase of a Latin poem by PAMPHILUS MAURILIANUS, intitled “Pamphilus de amore seu

boke was reduced into Englysshe by syr Thomas Malory, knight, as afore is sayd, and by me devyded into xxi. bokes, chapitred and emprynted, and fynished in thabbey, Wesmestre, the last day of Juyl, the yere of our Lord M.CCCC.LXXXV.” Caxton me fieri fecit.—“To Malory says M. Dunlop, Spenser was greatly indebted, as has been shown by M. Warton at much length in his remarks on that poet’s imitations of the old romances; where he also attempts to prove that Ariosto borrowed from Lancelot du Lac the notion of Orlando’s madness, of his enchanter Merlin, and of his magic cup.” (*Hist. of Fiction, vol. i. p. 211: also Warton on Spenser, passim.*)

A second English impression of the beforementioned popular romance was executed by WYNKEN DE WORDE *anno* 1498, fol. with wood cuts: a third *anno* 1529. Another in double columns by WILLIAM COPLAND *anno* 1557: another by THOMAS EAST, who flourished under queen Elisabeth, *sine anno*: and as it is said, another by W. STANSBY for JACOB BLOME *anno* 1634, 4. A copy of the first impression by Caxton, wanting only eight leaves, was lately purchased for Earl Spencer at the sale of Mr. Lloyd’s books, at Wygfair near St. Asaph, at the price of £325. This circumstance, after a long interval, has awakened the curiosity of the public with regard to this amusing romance; and a reimpression of it has been announced, under the superintendence of the ingenious Mr. Southey: and two impressions in a small size and character, but with a modernized text, &c. have also recently appeared.

carmen de arte amandi." It has the original Latin elegiacs in the margin. Pierre le Dru gave an impression of the original separately *anno* 1499, Paris, 4.

PAMPHILE becomes enamoured of GALATHEE a neighbouring beauty. She being of a more considerable and wealthy family, he is apprehensive of a refusal. He negotiates with "une Intriguante," who undertakes to manage the affair. This artful female is well paid by Pamphilus and Galatea; and the parents of the latter at last consent to the desired marriage. French critics observe that the stratagems of love are described in this piece, with sufficient "näivete." "La souplesse de l'intriguante," the art which she employs to irritate the passions of the two lovers, and her own avidity for gain, are well expressed, "en un style assez bon pour le temps."

This book was in "la Bibliotheque du Roi," small fol. printed on vellum with illuminations: the first of which represents the author on his knees, clad in a long furred robe, presenting his work to Charles VIII, for whose amusement it was composed. Jean de Marnef gave an impression *anno* 1545.

*BOECE de Consolation, en Francois. fol. Anthoine Verard.*

This French translation was also printed *Brugis* by Colard Mansion 1477, fol. and *Lugduni, Guil. le Roy* 1483, fol.

The translator is said to be JEAN DE MEUN, the continuator of the "Roman de la Rose." Our early poet CHAUCER also distinguished himself by a translation of this author. He is supposed to have executed it in early life—possibly during his residence at Paris. A few Gallicisms interspersed may authorise the conjecture

that he availed himself of the labours of Jean de Meun, who was confessedly with him a favourite writer : but this might be better ascertained by a comparison of both versions. This translation by Chaucer, viz. “Boecius de Consolatione Philosophie,” was first printed by CAXTON at an early period, but without date. The book is in Latin and English alternately ; and Caxton in the epilogue says : “The worshipful fader & first foundeur & embelissier of ornat eloquence in our english, Jmene, Maister Geffrey Chaucer hath translated this sayd werke oute of latyn in to our vsual and moder tonge. Folowing the latyn as neygh as is possible to be vnderstande, &c.

The Boke of Boecius called “the comforte of philosophie,” in maner of a dialogue &c. was also translated into the Englyshe toung by George Coluile, alias Coldewel, and Imprynted by John Cawood, 1556,” 4. *Vid. also Hearne’s Rob. of Gloucester, v. 2, p. 707.*

*BOCCACE des nobles malheureux. Idem, fol. with wood cuts.*

This translation is by LAURENT DE PREMIER FAICT, who flourished under Charles VIII, and probably translated the Decameron ; noticed *sub anno* 1485. I presume it is the same work, though under a different title, with that already described *sub anno* 1483.

*L’ORDINAIRE des Chrétiens en 5 parties. Ant. Verard, fol.—ornamented with wood cuts.*

*Iterum, Verard, 1495.*

Anno 1502 WYNKEN DE WORDE printed an English translation of this singular work, intituled—

“THE ORDINARYE OF CRYSTEN MEN.”

At the head of the prologue is a wood cut of a monk presenting a book to a bishop seated, with his mitre on,



and his cross bearer standing by. In the prologue we are informed that the book is divided into 5 parts. "The fyrst is of the sacrament of baptem, and of the xij artycles of the fayth—The seconde is of the x. commaundementes of the lawe—The thyrde is of the werkes of mercy—The fourthe is of the maner hym well to confesse—The fyfth is of the paynes of helle, and of the joys of paradyse." Also that it was "fyrst begonne to be wrytten the xiiij day of January the yere of our lorde M.CCCC.lxvij."

This book contains several forms of exorcisms and conjurations, and has twelve very singular wood prints interspersed. At the end "Here endeth the booke named the ordynarye of chrysten men newly hystoryed and translated out of Frenshe in to Englysshe. Emprynted in the Cyte of London in the Flete-strete in the syne of the sonne by Wynken de Worde, the yere of our lorde M.CCCCC.ij." Beneath is Caxton's cypher on a black ground, with the name of "Wynkyn de Worde." On the last leaf a cut on each page. The first, of the crucifixion, between the two thieves; the other a crucifix botone, erected on a tall pillar on steps in the highway, where three persons on horseback, and a dragon in the air, are beholding it with astonishment, listening to a group of ghosts and a begging friar sitting on the ground near it, who may be supposed relating the miracles done thereby. Ames and Herbert are equally minute in describing the other wood cuts in this curious volume which are stated to be 12 in number. *Anno* 1506 WYNKEN DE WORDE repeated the impression of this work:—and what is singular, the wood cuts in this second edition, though equally extravagant in design, are found to differ intirely from those of the former edition. See a very particular description of this volume, "Ames & Herbert," vol. 1, p. 142.

*Tractatus de ARTE bene VIVENDI beneque MORIENDI.  
Speculum peccatoris. Bernardus de contemptu mundi.  
12. Guido Mercator.*

The foregoing collection of tracts exhibits two wood cuts on the last leaf. There is the work intitled "ARS MORIENDI" printed *Argentoruti, & variis locis; et sine loco & anno*, at very early periods. This book is celebrated in the history of early engraving: *vid. Heineken*. There is also "DE ARTE BENE MORIENDI" ascribed to Joh. de Capranica, Cardinal de Firmo; whence doubtless the book intitled "ARTE DEL BEN MORIRE." *Flor. J. de Ripoli, 1477, 4. & sæpiùs alibi*. Again, "ARS BENE VIVENDI & MORIENDI" which G. Mercator printed not only in this year 1494, but also *anno 1483, 4. and 1490, 4. and Joh. Parvus, 1497, 8.* Hence probably Gallicè "L'ART DE BIEN VIVRE ET DE BIEN MOURIR." *Par. Ant. Verard, 1496, 4. Herbert (Gen. Hist. p. 1530)* mentions a very rude English translation of this last-mentioned work, viz. "The traytte of the art of good lyuing and good deying, translatyt in Paris the XIII day of May, of Franch in Englysh, oon thousand v hondreth and III zears: imprentyt in Parys xxx day of the mowneth of May." With wooden cuts, 4. preserved in the library of Emanuel College, Cambridge. This singular book was printed by Antoine Verard. (*vid. sub. anno 1504*). The diction seems to indicate that the translator of the "Kalendar of Shippars" (*sub anno 1489*) was also the *artificer* of this translation.

Another translation intitled "THE CRAFT TO LYVE WELL AND TO DYE WELL," was executed by Andrew Chertese, and printed by WYNKEN DE WORDE *anno 1506* (see the verses of Copland cited *sub anno 1486*.) The title of this impression exhibits a curious wood cut of a funereal car, drawn by horses pompously

caparisoned, &c. which is repeated on the reverse, with the addition of several admonitory stanzas; commencing thus:—

“O MORTALL man, lifte up thyn eye  
And put all vanyties out of thy mynde  
For as thou seest this corse here lye  
Even so shalt thou, by nature and kynde,  
A mannes lyf is but a blast of wynde,  
And in a thought departed and gone;  
Wyf childe and godes you must leve behynde;  
To day a man tomorrow none, &c.”

It contains many other wood cuts, which are however of a diminutive size, and very rude execution. M. Dibdin, who describes this book at large, says it is divided into five heads, viz. 1. “The arte or crafte to die well.” 2. “The comynge of Antecryste.” 3. “the fyftene sygnes.” 4. “the grete Judgement.” 5. “the Joys of Paradyse.” These will probably be found to be translations from *distinct French tracts* incorporated together in the English work. Thus “the comynge of Antecryste”—“The fyftene sygnes, &c.” will probably prove to be “Le Traité de l’Avenement de l’Antichrist, &c.” noticed *sub anno* 1492.—The colophon of Wynken de Worde’s impression is as follows: “Here endeth the treatyse of the arte or crafte to liue well and to die well. With the nedyll of the fere dyuine. Of the paynes of hell and of purgatorye, and of the joys of paradyse. Of the vii sacramentes of the holy chirch. Of the comynge of antecryst. And of the fyftene sygnes comynge before the grete jugement generall of God. xxi Jan. M.CCCCC.v.”

As to “THE CRAFT TO KNOWE WELL TO DYE,” or as it is termed in the colophon “the trayttie abreged of the arte to lerne well to deye translated out of



frenshe into englisshe by Willm Caxton," and printed by him *anno* 1490, I suppose it to be a translation or abridgement of "L'Art de bien mourir ou traité de la mort et de la manière de s'y preparer." *Brugis, Colard Manson, fol. sine nota anni.* It is worthy of remark, that "La doctrine de bien vivre par J. GERSON" was printed also *Ibidem et ab eodem, fol. sine nota anni.* *Panzer, tom. ix. p. 218.*

*MISSALE CENOMANENSE. Joan. Higman, fol.*

*Sinonyma Magistri JOHANNIS DE GARLANDIA cum expositione GALFRIDI ANGLICI, de recenti tam in versibus quam in sententiis orthographia. Idem, 4.*

*JOAN. DE SACROBUSCO Sphere mundi opusculum. Wolfgang Hopyl, fol.*

*Iterum G. Mercator 1498, fol.—Wolfgang Hopyl 1500, fol.*

This author is said to have been an Englishman, by name JOHN HOLYWOOD. Some say he was of the county, or at least the diocese of York. He studied at Oxford; and afterwards settled at Paris, where he acquired great celebrity as a mathematician. He died *anno* 1256.

*BAPTISTÆ MANTUANI de suorum temporum calamitatibus, &c. G. Wolff et Joh. de Cruczenach, 4.*

*EJUSDEM opus divinum de puriss. Virg. Maria quod PARTHENICE inscripsit; item: Opusculum adversus poetas impudice scribentes. Idem, 4.*

*EJUSDEM opus vitam & martyrium S. Catharinæ complectens seu PARTHENICE secunda. Idem, 4.*

These seem to be the earliest Parisian impressions of the works of this prolific poet, whose numerous productions gave frequent employment to the Gothic presses of Paris and of many other places. BAPTISTA SPAGNOLI the author, was of Mantua, and therefore denominated "Mantuanus." He was a Carmelite, and in his writings declaimed freely against the relaxed discipline of his order, and the corruptions of the times. His poetical vein was as feeble and prosaic as it was fruitful. It seems difficult to assign a reason for that excessive popularity in which his compositions appear to have been held. Early impressions of his various works are very numerous. *Vid. sub anno 1499.*

*CRONIQUE DE FRANCE abregées avec la generation d'Adam et d'Eve & de Noë et de leurs generations et les villes et cites que fondirent ceulx qui ysserent deulx. Jehan Treperel, 4.*

"Cum tribus liliis" (perhaps used as the printer's mark) "et hac sententia:"

"EN PROVOCANT ta grant misericorde

"Ottroye nous charite et concorde."

*SENECÆ Epistolæ. Claudius Jammar, 4.*

*JOAN. DE TYRRECREMATA expositio Regulæ Monasticæ S. Benedicti, fol. Vid. sub anno 1500.*

This author was a Spaniard; but took his doctor's degree in divinity and civil law at Paris, and taught there many years. At length he was sent for to Rome, and through various degrees of promotion arrived at the cardinalship, "titulo S. Sixti," anno 1439. At the council of Basil he distinguished himself against the Hussites. He presided successively over several epis-

copal sees; and died with great reputation for learning and piety, *anno* 1468.

*PHIL. BEROALDI, A. POLITIANI, H. BARBARI, JAS. MAYNI Orationes, Prælectiones, &c.* 4.

This amusing collection was reprinted Par. 1505, 4. J. Petit.—1509, 4. Jehan Gaultier.—1513 & 1515, 4. Ascensius. The “Opuscula” and other works of Beroaldus went through many editions, *Parisiis et alibi*.

*JUVENALIS Satyræ cum Mancinelli & Badii Commentariis.* 4.

*VIRGILII OPERA (forte Georgica tantum.) fol.*

M.CCCC.XCV.

*L'ORDINAIRE des crestiens. fol. min. Ant. Verard.*  
*Vid. sub anno* 1494.

*THOMÆ BRADWARDINI Geometria Speculatiua. fol.*  
*Guido Mercator.*

THOMAS BRADWARDINE an Englishman, supposed a native of Hartfield, in the diocese of Chichester, was of Merton College, Oxon. *circa* 1325. He obtained the appellation of “Doctor Profundus.” Afterwards became confessor to Edward III. canon of Lichfield, and chancellor of S. Paul’s. He attended the king in his victorious expedition to France. *Anno* 1348 he was chosen to the see of Canterbury by the chapter, and after some hesitation his election was confirmed by the king and the pope. Bradwardine was consecrated at Avignon; but survived his consecration scarce 40 days. He died at London before his inthronization had taken place.



*Libellus de venerabili Sacramento & valore MISSARUM.*

8. *Guido Mercator.*

*Iterum*, 1497, 4. *Idem.*

Said to be curious and rare. Reprinted 1510, Le Dru for D. Roce.

*Les Lunettes des Princes, avec aucunes balades & additions composees par JEHAN MESCHINOT. Phil. Pigouchet, 4.*

*Iterum, Idem*, 1499, 4. and *Par. sine anno.*

This book is sometimes mentioned as an impression of Jean Mignart or Menart. De Bure terms it a very rare work, and says it is much sought after. He mentions also an edition "in 4. *Gothique, sans date*," 2 tom. 1 vol. an impression of which on vellum was in the collection of "Le Duc de la Valiere."

*MISSALE secund. usum insignis ecclesiæ Cameracensis. fol. Johan. Hygman.*

*Libellus de modo poenitendi et confitendi auctore Guil. de Vuert. 4. (& sine anno, 8.)*

*Vita et processus Sti THOMÆ Cantuar. Martyris super libertate ecclesiastica. 4. Joan. Philippi, (Cruczenach) 4.*

*NICOLAI SALICETI Antidotarium animæ. 3. P. Pouillac, pro D. Roce.*

The author was "Abbas Monasterii B. Mariæ de Pomerio." The work is a collection of meditations and prayers. The first edition appeared *Argentorati*, 1489. It was printed 14 times *ante* 1500. *Parisiis iterum*, P. le Dru, 1496.

*Le Verger d'honneur par ANDRE DE LA VIGNE. Jean Trepperel.*

This work is by some ascribed to OCTAVIEN DE SAINT-GEAIS, bishop of Angoulesme. DU VERDIER says he composed *en rime* "le Verger d'Honneur contenant le discours de l'enterprise & voyage de Naples a la louange du Roi Charles VIII avec la complainte & Epitaphe du dit Roy, &c." an edition of which was printed "Par. Phil. le Noir, 1505." But other accounts say that the larger part of the work was written by André de la Vigne.

*ROBERTI GAGUINI de origine et gestis Francorum Compendium. fol. min. Petr. le Dru. 4.*

*Iterum D. Gerlier, 1497, fol.—Th. Kerver, 1500, fol.—Jean Parvus, 1504, fol.*

ROBERT GAGUIN, "Ministre General de l'ordre de la Trinité," was a conspicuous poet, historian, and divine of these times. He was supposed of obscure origin; became general of his order *anno* 1473; and was conspicuous in the court of Louis XI, and of Charles VIII. *Anno* 1469 he was sent on an embassy to London, where he is said to have composed his poem intitled "Le Passe-temps d'oisiveté;" or the Pastime of Idleness. Amongst his other minor works is a Latin treatise on the immaculate conception, Par. 1488, 89, 98, and 1500, 4. The impression of 1498 by Ascensius is said to be very rare: perhaps the others are equally so. The first edition of his Latin chronicle which is that abovementioned is said to be scarce; but comes down only *ad ann.* 1491. *Anno* 1500 it was reprinted in folio, with additions extending to 1499. It was afterwards continued by other editors. Pierre Desray translated it into French, and published it with a

supplement to 1514, Par. 1515, fol. Gaguin says in his preface that he wrote “nullâ principis munificentia provocatus,” though he has been supposed by some to have been in the pay of Louis XI. He followed in his history the taste of his age for fables and prodigies. He was also conspicuous as a translator: and by order of Charles VIII, translated in particular from the Latin into French, the Chronicle or rather Romance of Charlemagne, and of Roland, falsely attributed to Turpin, archbishop of Rheims.

*Les complaints et enseignemens de FRANC. GUERIN marchand de Lyon envoyées a son fils pour soy scavoir regir et gouverner parmi le monde.* 4. G. Mignart.

*ANGELI POLITIANI orationes quædam.* 4. *In ædibus Ascensianis.*

This was perhaps the first fruit of the press of BADIUS, or of the “Prælum Ascensianum.”

*BOETIUS de consolatione, cum commentar.* Jod. Badii *Ascensii.* 4.

*OVIDIUS de remedio amoris cum commentar.* Ægidii *Delphi.* 4.

*ORAS de Nuestra Senora.* 8.

*JOANNES DE TURRECREMATA contra principales Mahumedanorum errores.* 8. *Vid. sub anno 1494.*

*P. VIRGILII MARON. Bucolica cum comm. familiari.*

*EJUSDEM Georgica.* 8. *vel 4 minori.*



M.CCCC.XCVI.

*DIVINALE Ecclesiæ Parisiensis, 8. Gering & Rembolt.*

*La LEGENDE DOREE en Francois. fol. min. le XX. jour  
de May cccc. iiii. xx. & xvi. pour Anthoine Verard.*

This French translation of the "Historia Longobardica seu Legenda Aurea of JACOBUS DE VORAGINE" commences with the life of "Ste Genevieve" and ends with the lives of St. Louis and St. Roche, as patrons of France and of Paris. These are additions. There was an edition of the original *anno 1474 sine loco*: Gering and his associates gave another Par. 1475, which I have particularly noticed under that year. Subsequent impressions were very numerous and general; Panzer enumerates about 70 *ante 1500*, besides more than thirty of translations into various languages.

*Le Mirouer Historial de VINCENT DE BEAUVOIS,  
traduict en Francois par Jean de Vignay. 5 volumes.  
Ant. Verard; fol. Sub anno 1490.*

VOL. 1. has the date M. cccc. quatre vingt et quinze.  
Vol. 5. M. cccc. quatre vingt et seize.

The original work, viz. "SPECULUM VINCENTII BELLOVACENSIS," has been noticed *sub anno 1474*. Du Verdier informs us also that JEAN DE VIGNAY, a monk, translated by order of Jean de Bourgogne queen of France, the "Miroir Historial" of the bishop of Beauvois; that it consists of "32 livres," and was printed "*iterum en 5 tomes, fol. Par. par N. Couteau.*" I conclude that these impressions by VERARD and COUTEAU may probably include all the four "Specula" or "Miroirs" of this author.

*L'ART de bien vivre et de bien mourir.* 4. *Verard.*  
*Vid. sub annis 1483, 1490, 1494.*

Mr. Dibdin says that a copy of this book printed at Paris with the date of 1493, but without printer's name, is preserved in the British Museum, and that it contains small plates like the Shepherd's Calendar. A fine copy of this impression by Verard *anni* 1496, printed on vellum, which formerly belonged to K. Henry VII, is also preserved in the British Museum.

*FAUSTUS de neapolitana Fornoviensique victoria. Car-*  
*minum libri duo. Charactere romano.* 4. *Guido*  
*Mercator ac Johannes Parvus. Insignia Joan Parvi.*

*EJUSDEM Elegiæ.* 4. *Guido Mercator.*

Of P. FAUSTUS ANDRELINUS some mention has been made *sub anno* 1490. I shall here add that this poet, who was as beforesaid a native of *Forli* in *Romagna*, died at Paris *anno* 1519.

M. DE LA MONNOYE relates that Louis XII, in pursuance of a vow made in a sickness under which he laboured in 1505, having recovered his health, sent to "la Chapelle Royale" the identical crown with which the ceremony of his coronation was performed at Rheims. FAUSTUS is said to have written on this subject twelve elegiac verses; in reward for which the king gave him "un Canoniat a Bayeux."

*JOANNIS CONSOBRINI Portugalsis Carmelitæ Trac-*  
*tatus de Justitia commutativa et arte Campsoria seu*  
*Cambiis ac alearum ludo.* 8. *Guido Mercator.*

*FLORES LEGUM.* 12. *Idem.*

This little tract intitled “Flores legum aut Congeries auctoritatum juris civilis,” has on fol. 1, a wood cut “Mosen adorantem Deum exhibens.”

(JORDANI NEMORARII) *Arithmetica decem libris demonstrata (per Jac. Fabr. Stapul.) Musica libris demonstrata quatuor (Jacobi Fabri Stapulensis.) Epitome in libros arithmetices divi SEVERINI BOETII. Rithmimachie ludus qui et pugna numerorum appellatur. fol. goth. Joannes Higmanus et Uolfgangus Hopilius. Anno Sal. Domini qui omnia in numero atque harmonia formavit 1496.*

JACOBI FABRI STAPULENSIS (s) *Artificialis Introductio moralis in decem libros Ethicorum Aristotelis. Absoluta in alma Parhisiarum academia per Wolfgangum Hopilium et Henricum Stephanum socios, 1496, fol.*

The two last mentioned articles are worthy of remark, because they furnish the first mention in the annals of Parisian typography of a distinguished printer, viz. HENRY ESTIENNE the elder, father of ROBERT and grandfather of HENRY and others of that remarkable family, who cultivated the art with so much renown.

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(s) JACQUES LE FEVRE, surnamed Estaples (Stapulensis) from the place of his nativity, was born anno 1435; studied in the university of Paris, and afterwards filled the chair of humanity and philosophy there. Though this was the reign of scholastic barbarism, Le Fevre displayed a taste, genius, and skill in the ancient tongues superior to his time. He attached himself to Briçonnet bishop of Meaux, who was suspected of partiality to the reformed opinions. Le Fevre became at length tutor to the third son of Francis I: lived to a very advanced age: and it is said died regretting with his last breath,



*Synonyma BRITONIS nec non duodecim Decades JOHAN. DE GALLANDIA. Icon cum nomine Typographi, 4. Felix Baligaut.*

*TERENTIUS sine commento: ap Joh. Philippum (Cruczenach) Alemanum. 4.*

*P. OVIDII NASONIS Metamorphoseos Liber una cum enarratione Raphaelis Regii. 4. Andreas Bocard.*

*PETRI TARTARETI Expositio in Summulas Petri Hispani. 4. Johannes Bouyer & Gulielmus Boucher pro E. de Marnef.*

*Iterum 1496, G. Boucher, et sine loco 1500.*

The printers BOUYER and BOUCHER used as a MARK two oxen feeding: with these words:—

EN LA par fin de l'oeuvre louer Dieu  
Chacun de nous doit pour avoir sa grace  
A luy donc soit pour ce qu'il luy a plu  
Nous donner temps de ce faire et espace.

The "Expositio" of TARTARETUS "super text. Log. Aristotelis," was printed by A. Bocard, 1494, fol. His

that having known the truth and been the means of unfolding it to many who did not hesitate to seal it with their blood, he had himself been led through weakness to evade the crown of martyrdom.

This author is said to have made a French translation of the whole Bible, which was printed at Antwerp in 1530, 34, 41, fol. and in 1728, 4 vols. 8. The former edition which was revised by the doctors of Louvain is the most correct, and the most rare because it was suppressed. Some peculiarities in this translation made the author the subject of persecution. *Vid. N. Dict. Historique.*

“Quæstions super VI Libros Ethicor. Aristotelis,” Par. Joh. Lambert 1496, 4. His “Expositio philos. et metaphys. Aristotelis,” Par. Andr. Bocard 1494, fol.

*DONYSH NESTORIS Novariensis Vocabulistæ Opus, fol.*

*RICHARDI RADULPHI Archiepisc. Armachnani defensiones Curatorum contra eos qui se dicunt privilegiatos seu fratres mendicantes. fol.*

Panzer rather thinks this to have been printed *Lugduni* 1496.

RICHARDUS FITZ-RALPH is supposed to have been a native of Ireland, though some say he was an Englishman. He was a scholar of Joannes Baconthorpius, and professor of divinity at Oxford in the reign of Edward III.; by whom he was appointed dean of Litchfield; and *anno* 1333 chancellor of Oxford. *Anno* 1347 on the nomination of pope Clement VI, he became archbishop of Armagh. He waged a vigorous war against the friars mendicant, whom he frequently attacked with great keenness of wit in his theological lectures at Oxford: and after his advancement to the primacy, assailed with his pen as abovementioned. *Anno* 1356 having passed over into England, he preached warmly against their pretensions in London: “habitis Londini concionibus novem contra eos conclusiones evulgavit.” The monks in revenge accused him of heresy before the supreme pontiff. Fitz-Ralph was cited to appear at Avignon; where he lingered three years without seeing an end of the quarrel; which was terminated only by his decease there *anno* 1360.

*BREVIARIUM ad usum ecclesiæ Cameracensis. 8. Gering & Rembolt.*

*LE TRESOR de la Cité des Dames contenant plusieurs histoires et enseignemens notables aux Rois, selon Dame Christine de Pisan. fol. Ant. Verard.*

I have already noticed this learned lady *sub anno* 1488, "*L'Art de Chevalerie, &c.*" See also *ann.* 1500. I shall here mention that amongst the early impressions of her works, I find no account in Panzer of any edition of her "*Proverbes moraux,*" notwithstanding that amongst the earliest fruits of CAXTON'S press I find mention of an English translation of "*Les proverbes moraux, et le livre de prudence par Christine de Pisan fille de M. Thomas de Pisan autrement dict de Bologne.*" Ames's observation is that "This learned lady was an Italian, born at Pisa, and styled herself "a woman Ytalien:" but her father removing to Bologne in France, she wrote her books in the language of that country; and flourished about the year 1400. The piece which was printed by Caxton *anno* 1478 is a small folio, comprizing a poem of 203 lines, beginning thus:—

"THE MORALE PROVERBES OF CRISTYNE."

"THE GRETE vertus of our elders notable

"Ofte to remembre is thing profitable

"An happy hous is, where dwelleth prudence

"For where she is, raison is in presence, &c."

And concludes—

"Thende dooth shewe every work as hit is,

"Woo may he be, that to God endeth mys.

Explicit."



I am inclined to cite also the rest of Ames's description : viz. " Then follow two seven line stanzas seemingly of Mr. Caxton's composing :"—

" OF THESE sayynges Cristyne was the aucturesse,  
Whiche in makyn hadde suche intelligence  
That thereof she was mireur and maistresse ;  
Hire werkes testifie the experience ;  
In Frensshe language was writen this sentence,  
And thus englished doth hit reherse  
Antoin Wideuille, therle Ryvers.

Go thou litil quayer and recommaund me  
Unto the good grace of my special lorde  
Therle Ryueris, for I haue emprinted the  
At his commandement, following eury worde  
His cople, as his secretarie can recorde,  
At Westmestre, of Feuerer the xx daye,  
And of kyng Edward the xvij yere vraye."

" Emprinted by Caxton

Jn Feuerer the colde season."

*Le Gouvernement des Princes (ÆGID. DE COLUMNA.)  
le tresor de noblesse et les fleurs de Valere le grand.  
(ex traductionne Symonis de Hesdin.) Ant. Verard,  
char. goth.*

The first of these works is a translation of " De Regimine Principum Libri III." of ÆGID. COLUMNA or ÆGIDIUS DE ROMA, an Augustine monk ; whose works appear from Gesner to have been numerous. The earliest edition of the original was printed *August. Vindel. anno 1473*, fol. " Le Tresor, &c." seems to be the work of Octavien de S. Gelais.

*Le JOUVENCEL. Roman. avec figures. Verard, fol.  
Noticed sub anno 1493.*

*La NEF DES FOLZ du monde. composée en Allemand par SEBASTIEN BRANT, consecutivement d'Allemand en latin, redigée par maitre JAKUES LOCHER, revue et ornée de plusieurs belles concordances & additions par ledit BRANT et de nouvel translatée de Latin (en vers) Francois par maistre JOCE BADE. Impr. par M. Jehan Philippes, Manstener & Geoffroy de Marnef, char. goth. fol. with wood cuts.*

This is a translation of the celebrated "NAVIS STULTIFERA" or "Ship of Fools:" which satire on the manners of the times was originally written in German by SEBASTIEN BRANDT, an author who was born at Strasburg *anno* 1458, and died *anno* 1521. The German original is said to have been first printed *anno* 1494. A Latin translation was executed by JACOBUS LOCHER cognomine "Philomusus," and if the French bibliographers speak correctly the translation was printed before the original, viz. (*Lugduni*) *per Jacob. Zachoni de Romano. anno* 1488, but Panzer considers this date to have been falsified. The "Navis Stultifera interprete Jac. Locher Philomuso" certainly appeared *Argentorati J. Grüniger* 1497, 4.—*Aug. Vindel Joh. Schönsperger* 1497, 8.—*Basileæ Joh. Bergman de Olpe* 1497, 8. 1497, 4. *bis.* 1498, 4.—*Lugduni Jac. Zachoni de Romano* 1488, (which Panzer corrects 1498) 4. *Anno* 1498 Godofrid. de Marnef produced at Paris a reimpression of the original in 4. which I shall notice in its place.

The French translation of BADIUS abovementioned, fol. 1, "post figuram navis," exhibits the following verses:—

"HOMMES mortels, qui desirez savoir  
Comment on peut en ce monde bien vivre

Et mal laisser ; approchez venez veoir

Et visiter ce present joyeux livre.

A tous estats bonne doctrine il livre

Notant les maux et vices des mondains

Venez y tous et ne faictes dedains

Du dit livre nommé **DES FOLS LA NEF**

*Si vous voulez vous en trouverez maints*

*Au Pellican cheux Geoffroy de Marnef."*

DE BURE mentions a copy of this curious work printed on vellum and ornamented with miniatures ; which was formerly in the library of M. le Comte de Hoym. He notices also another but of a different edition, on vellum, in the royal library.

PANZER specifies two impressions of what may be considered as variations of this work, viz. " **NEF DES FOLS DU MONDE**, translatée de rime françoise en prose par Jehan Drouyn," *with figures, fol. a Lyon. Guil. Valsarin* 1498, and " **Le grand Nef des Fols du Monde**," *cum figg. 4. a Lyon* 1499.

Translations of this book into English are among the most interesting fruits of our early press. *Anno* 1517 WYNKEN DE WORDE printed the following ; which (probably after that of DROUYN) is executed in prose :

" **THE SHIP OF FOOLS OF THIS WORLD.**"

Ames says this book seems to have had no title page, but begins abruptly :—" ¶ Here after foloweth the prologue of the translatoure of this present booke Jntyttled the grete shyppe of fooles of this worlde." Wherein we are informed " that this booke hathe ben made in Almayne language, and out of Almayne it was translated in to Latyn, by mayster Jacques Locher, and out of Latyn in to rethoryke Frensshe. J have consydered that the one delyteth hym in latyn, the other in Frensshe, some in ryme, and the other in prose,



for the whiche cause J have done this in prose.”—  
 “ Consyderynge also that the prose is more familiar  
 vnto euery man than the ryme J Henry Watson—haue  
 reduced this present boke in to our maternall tongue  
 of Englysshe out of Frensshe, at the request of my  
 worshipfull mayster wyken de worde, thrugh the  
 entysement and exhortacyon of the excellent prynces  
 Margarete, countesse of Rychemonde and Derby, and  
 grandame vnto our moost naturall souerayne lorde  
 kynge Henry the viii. whome Jhesu preserue from all  
 encombraunce. ¶ By the shyppe we may vnderstande  
 the folyes and errours that the mondoynes are in, by  
 the se this presente worlde,—Syth that it is so, we must  
 serche this booke the whiche may wel be called the  
 doctrynall of fooles.”

He then concludes the prologue with this address:—  
 “ You lectours humbly J requyre you for to pardon  
 me yf that J haue erred in ony thyng, for the  
 tenderness of my yeres hathe so affalked me that J  
 haue not applyed me vnto the letters as J ought to  
 haue doone, the language is not autentyke, to the ende  
 that euery body may vnderstande some thyng, for  
 folkes unlyttered demaundeth not thynges obscure.”  
 Then follows “ The Prolude,” commencing—“ Now  
 is the world ful of scyence—in suche wyse that the holy  
 scripture is in gretter vygoure than euer it was, for in  
 her is all ryght.” He then declares the follies and  
 vices of the time, the which are satirized in this book;  
 whereby it appears that we are frail, and that as we  
 say, every man and woman have their hobby. After  
 this is a table of chapters, &c. Though the work is  
 professedly written in prose, each chapter has a stanza  
 of seven lines prefixed, and for the most part a cut.  
*Thus Ames & Herb. vol. i. p. 156-7.*

I shall also gratify the reader by the insertion of Ames's description of an English poetical translation of the "Navis Stultifera," printed by PYNSON *anno* 1509, which may be considered as one of the rarest of our early black letter impressions.

"THE SHYP OF FOLYS OF THE WORLDE."

The first page contains only the printer's largest device. On the reverse the translator's dedication to Thomas Cornisshe, bishop of Tine and suffragan bishop of Wells, which concludes—"Vale. Ex impressoria officina Richardi Pynson. iij. Idus Decembris." Under the said dedication:—

"¶ This present boke named the shyp of folys of the worlde was translated in the College of saynt mary otery in the counte of Deuonshyre: out of Laten, Frenche, and Doche into Englysshe tonge by Alexander Barclay Preste: and at that tyme Chaplen in the sayde College: translated the yere of our Lorde god. M. cccc. viij. Imprentyd in the Cyte of London in Fletestre at the signe of Saynt George by Rycharde Pynson to his Coste and charge: Ended the yere of our Sauour M. d. ix. The xiiii. day of December." On the next leaf begins the table of contents in English; and after it another in Latin. Then on fol. 1, over a wood cut representing several vessels loaded with fools of various denominations, "¶ Stultifera Navis." Beneath the said print is the following title in Latin, as I apprehend from the Latin edition of 1497, "Narragonice profectionis nunquam satis laudata Nauis: per Sebastianum Brant: vernaculo vulgarique sermone & rhythmo pro cunctorum mortalium fatuitatis semitas effugere cupientium directione, speculo commodoq; & salute: proq; inertis ignaueq; stultitie perpetua infamia, execratione, & confutatione, nuper fabricata:

Atq; jampridem per Jacobum Locher, cognomento Philomusum: Suevum: in latinum traducta eloquium: & per Sebastianum Brant: denuo seduloq; emendatione elimata: atq; supperadditis quibusdam nouis, admirandisq; fatuorum generibus supleta: fælici exorditur principio." On the next page are five stanzas of seven lines, the four first by A. B. "excusynge the rudeness of his translation;" and the last his "exhortacion." Then follow some epigrams, &c. which are reprinted in J. CAWOOD's edition 1570, as also the translator's preface in prose; which concludes thus:—  
 "And sothely he hathe taken vpon hym the translacion of this present Boke neyther for hope of rewarde nor lawde of man: but onely for the holesome instruccion commodyte and doctryne of wysdome, and to clense the vanyte & madness of folysshe people of whom ouer great nōmbre is in the Royallme of Englonde. Therefore let euery man beholde and ouer rede this boke; And than J doute not but he shal se the errours of his lyfe of what condycyon that he be, in lykewyse as he shal se in a Myrroure the fourme of his countenaunce and vysage: And if he amende suche fautes as he redeth here wherin he knoweth hymself gylty, and passe forth the resydue of his lyfe in the order of good maners than shall he haue the fruyte and auantage wherto J haue translatyd this boke." The word "Folium" is on the left hand page, and the number, in Roman capitals throughout the book; the last CCLXXIII. The book concludes with a ballad in honour of the virgin Mary; at the end thereof a kind of colophon in a stanza of seven lines:—

¶ OUR SHYP here leuyth the sees brode

By helpe of God almyght and quyety

At Anker we lye within the rode



But who that lysteth of them to bye  
 In Fletestrete shall them fynde truly  
 At the George: in Richarde Pynsones place  
 Prynter vnto the kyngis noble grace.  
 Deo gracias.

The “STULTIFERA NAVIS, &c.” which appeared also from the press of JOHN CAWOOD *anno* 1570, fol. ornamented with wood cuts, conformably as Herbert thinks with the German edition *anni* 1494, contains the Latin, as well as BARCLAY’S English translation. PINSON in his edition *anni* 1509, printed the English only. CAWOOD’S impression has also various “prefixes” or preliminary matter:—and to the same volume are annexed—I. “THE MIRROUR OF GOOD MANNERS,” in Barclay’s translation, with the original text of Mancinus. (*vid. sub. anno* 1484.) II. “Certayne Eglogues of Alex. Barclay.” (*vid. Anies & Herbert vol. 2, p. 797.*)

And now, to revert to the French translation, and to the celebrated scholar and typographer JODOCUS BADIUS ASCENSIVS, it is expedient to mention here, that SEBASTIAN BRANT having composed “la Nef des Fols or Fous,” that is of “Male fools:” this gave occasion to BADIUS to compose also in the Latin language his “Ship of Female fools.” “Jodoci Badii Ascensii Stultiferæ nauiculæ seu scaphæ, Fatuarum mulierum: circa sensus quinque exteriores fraudē navigantium. Stultiferæ naues sensus animosque trahentes Mortis in exitium.” This was printed *Argentorati per Joan. Priiss an. 1502, 4. cum figuris.*

A French translation of this work, viz. “LA NEF DES FOLLES selon les cinq sens de nature composés selon l’Evangile de Monseigneur St. Mathieu, des cinq Vierges qui ne prinrent point d’huile pour mettre en leurs lampes,” was printed a Paris, Marnef, *sans date*, 4.—and

with the same title, par Jean Treperel, 1501, 4. BADIUS says of this little work in the address to MARNEF, to whom he sent it, "Hæc eâ intentione conscripsi ut in vernaculam Gallis linguam verterentur." Of this DE BURE remarks that it is a singular book, and "de pure curiosité," of which it is difficult to find well-preserved copies.

Lastly, the editors of the "Biblioth. de la Croix du Maine & of Du Verdier" inform us that Badius also published a "Navis stultifera," "une Nef de Fous," i. e. Male fools, in various kinds of Latin verse, very different from that abovementioned, and which is not as Bayle supposes, taken from the work of Seb. Brant, but is an original composition of Badius. They refer us to the "Bib. Franc. de Goujet," tom. x, p. 191, 201. Perhaps this is the work noticed by Panzer, (tom vii, p. 523,) viz. "Navis stultiferae collectanea ab Jodoco Badio Ascensio vario carminum genere non sine eorundem familiari explanatione conflata." *Ex officina ipsius Ascensii, Par. 1507, 4.*

I have also examined a singular volume, which lately belonged to the library of W. Roscoe, Esq. intitled as follows—"Navis stultifera, a domino Sebastiano Brant primum edificata, & lepidissimis teutonicæ lingue rithmis decorata: Deinde ab Jacobo Lochero philomuso Latinitate donata & demum ab Jodoco Badio Ascensio vario carminum genere non sine eorundem familiari explanatione illustrata." Under this title, printed *en rouge*, is a representation of "Navis Stultorum," beneath are the following lines:—

"Navis stultifera ad lectorem."

"QUANQUAM stultiferae mihi vox est indita navi

Sana tamen tuto mens, mea vela leget

Non etenim doceo quenquam insanire : sed hortor

Et moneo insanum : naviget anticyram.

Multa probatorum porto documenta virorum

Et levibus presens mentibus antidothum

Nec quicquam obscenum, nec olenti fornice dignum

Nec fidei invisum nostra carina tenet :

Carmine sed vario mores induco venustos

Expellens casto turpia verba modo."

"In fine," occurs

"Jodoci Badii Ascensii in operis hujus compositionem  
ac finem Epigramma extemporaneum."

"REMIGIO fragili pelagus dum metior ingens,

Auriculas vellens inquit Apollo meas :

Collige vela Badi : sat erat tibi sensa poetæ

Nosse : nec in tumidos carbasa ferre sinus

Pergere si mavis, tibi ne consortia desint :

Stultiferam in classem fac comes insilias

Dixit & aspiciens instare pericula noui

Et lasso ad portum remige flecto viam.

At quisquis ridet faciles humilesq; camenas

Ferto magis cultas aut tolerato meas."

"Navis stultifere opusculum finit. Impressum Basilee  
p. Nicolaum Lamparter, anno, &c. M.CCCCC.VII die vero  
xv mensis martii, 4."

This book differs from the original "Navis Stultifera,"  
*Bas. J. B. de Olpe* 1497, 4. entirely, both in the text  
and prints. (*Vid. Cat. of the Library of W. Roscoe, Esq.*  
*number 1435.*) As it corresponds in the year of im-  
pression with the Parisian edition last mentioned on  
Panzer's authority, it may probably prove to be the  
same work.

OLIVARII MAILLARDI *Ord. Minor. Sermones de Adventu.*

*Ant. Caillaut & Lud. Martineau, 4.*



*Expositio Epistolarum totius Quadragesimæ (forte ejusd. OLIV. MAILLARDI) Idem.*

Iterum 1498, 4.—Pigouchet, 1500, 8.

OLIVER MAILLARD a “Doct. Théol.” of the order of “Freres Mineurs” or Cordeliers, afterwards of the “Observantins of Narbonne,” was, as some say, a native of Bretagne; according to others, of Paris. He died *anno* 1502. This preacher is often noticed and cited by HENRI ESTIENNE in his “Apologie pour Herodote.”

MAILLARD was one of the three most celebrated preachers in the style of his day. He is said fearlessly to have told to kings “leurs vérités.” A valet of Louis XI. informed him that his master would order him to be thrown into the river. “Go, and tell him,” answered the monk, “that I shall sooner reach heaven by water than he with his ‘Chevaux de poste.’” The king had then newly established posts in France.

This reply of Oliver Maillard to the valet, is thus expressed in four verses by JODOCUS BADIUS in his “Navis Stultifera,” which we are told is a book far more rare than that of Sebastian Brant.—

“QUIDAM notus Homo, cum propter libera verba  
Submergendum undis censeret Rex metuendus,  
Dic ait hoc Regi, per aquas maturius altos  
Advehar ad coelos, per equos ac ipse volantes.”

Maillard is said to have written handsome French verses. He was general of his order. It is asserted, that being gained by the gold of Spain, he made it a point of conscience with Charles VIII, whose confessor he was, to restore to Ferdinand “les Contés de Cerdagne et de Roussillon.” *Vid. sub anno sequenti.*

*GUIELERMI HERMANNI Goudensis Sylua Odarum. 4.*  
*Guido Mercator.*

*Iterum, Idem 1498, 4.*

“Hendecasyllabum Herasmi ad studiosos.”

“Huc si quem pia si pudica musa

Delectat: nihil hic vel inquinatum

Vel quod melle nocens tegat venenum

Christum tota sonat chelis Guielmi.”

*VITA SCHOLASTICA. 4. Idem.*

Probably the same work intitled *BONVINCINI DE RIPA VITA SCHOLASTICA* was printed Parisiis, pro Alex. Alyate de Mediolano 1497, 4. This is more fully “*De Discipulorum Præceptorumque moribus, seu Vita Scholastica, Carmen,*” first printed *Mediolani* 1490, 4.

*Le COMPOST ET LE KALENDRIER DES BERGIERS, l'Arbre des Vices, l'arbre des vertus et la Tour de Sapience figurée: la Physique et Regime de santé desdits Bergiers, avec leur Astrologie et Physionomie: avec figures. Gui. Marchand, fol. sub anno, 1489.*

The nature of this “Shepherd’s Kalendar” is here fully explained in the title. Thus the early English edition by WYNKEN DE WORDE, as cited in the “*Censura Literaria*, vol. 7, p. 29. “This boke was made for them that be no clerkes to brynge them to greet understandynge, and this Kalendar is devyded in v parties; the firste of our sygnes of the compost and the kalendar; the seconde is the tre of vyces with the paynes of helle; the thirde is the way of helthe of man, the tre of vertues; the fourthe is phesyke and governance of helthe; the fyfte is astrologye and physnomy, for to understande many disceyvnynges, and whiche they be.”

This Kalendar appears to include a more singular medley of matters grave, sententious, preceptive, and ludicrous, than any kindred composition of modern times. Of the serious and sentimental part the following lines may be adduced as a specimen—

“ NO MERUAILE that manne’s mynde be mutable,  
 And wyll ye knowe, wherfore and why  
 For he is made of thynges variable  
 As of hote, colde, moyste, and dry ;  
 The wyt is lyght, it passeth lightly,  
 And sythe we be made, of iiii chaungeable,  
 Howe shuld man be stedfast and stable.”

Lastly, the “ Auctour’s Balade” with which the Kalendar concludes by no means omits honourable mention of the French originals.

“ REMEMBER clarkes daily do their diligence  
 Into our corrupt speech matters to translate,  
 Yet between French and English is great difference,  
 Their language in reading is doulse, and delicate, &c.”

“ Thus endeth the Shepheard’s Kalendere  
 Drawne into English by God’s reuerence  
 . . . . .  
 . . . . .

And remember that the printer saith to you this,  
 He that liueth well may not die amisse.” *Finis.*

*HEURES a l’usage de Romme, 8.*

Icon Adami & Evæ scutum sustentantium cum monogr. cui subscriptum Philippe Pigouchet: printed for Simon Vostre: char. got. wood cuts, and ornamented margins. *Ante sub anno 1488.*

*DESTRUCTORIUM VITIORUM, fol. P. Level.*





THE MARK OF PIERRE LEVET.

FROM THE DESTRUCTORIUM VITIORUM, ANNI 1497.

This Work, "*in fine*," is said to have been compiled "a quodam ALEXANDRO, nationis Anglie et cujusdam fabri lignarii filio." *Panzer, Tom. II. p. 315.* But it was in reality written by ALEXANDER CARPENTER, of Balliol Coll. Oxford, anno 1429. See "*The Justification of the Church of England*," by Anthony Cade, B. D. p. 64. Lond. 1630, 4.

*Vide p. 179.*



THE  
LIBRARY  
OF THE  
MUSEUM  
OF  
ART AND  
ARCHAEOLOGY  
OF THE  
UNIVERSITY OF  
CAMBRIDGE  
1871

In fine—"Insignis notabilisque compilatio haud minimum cuique statui conferens omne genus viciorum eradicans; ob id non immerito *Destructorium Vitiorum* nuncupata, &c."

This book, said to have been compiled *anno* 1429 by one ALEXANDER, the son of an English joiner or carpenter, was first printed *Coloniæ anno* 1475. *Iterum sine loco* 1475.

*MISSALE Ecclesiæ Trajectensis, fol. Jean Higman.*

*SALLUSTII OPERA. fol. min. Andreas Bocart, impensis Johan. Alexandri, et Joan. Parvi.*

*ANTONII DE RAMPIGOLIS Figuræ Biblicæ; Dictionarium Pauperum et Speculum humanæ Salvationis ab Anonymo. Andreas Bocardus, 8.*

This ANTON. DE RAMPIGOLIS was a Genoese; became a monk of the order of S. Augustin at Naples; distinguished himself against the Hussites at the council of Constance *anno* 1418. His "*Opusculum quod figuras Biblicas inscripsit, rudi et trito eloquio scriptum refert Sixtus Senensis, in quo sacras Historias exponens singulas ad morales virtutes accommodavit.*"

The work was first printed *Ulmæ* 1475, *sæpiùs alibi*; under various titles, viz. "*Liber Manualis ac introductorius in biblic historias figurasque V. & N. Test. Aurea Biblia vocatus.*"—*Item*, "*Repertorium aureum Bibliorum.*"—*Item*, "*Figuræ Bibliorum.*" All these, says Panzer, are one and the same work. The book stands prohibited in the "*Index Expurgatorius.*"

The "*Dictionarium Pauperum ad usum prædicantium*" (printed also by Brocard *anno* 1498, 4.) appeared



now for the first time : as did the “*Speculum Humanæ Salvationis*,” of which there is an impression *anni* 1498, D. Gerlier, 8.; and a French translation intituled “*Miroir de la redemption de l’humaine linage*,” transl. par Fr. Julien *Lugduni Mart. Husz. fol.*

*MANUALE secund. usum ecclesiæ Parisiensis. Joan. Mourand. 4.*

*Les Postilles & Expositions des Epistres & Evangiles Dominicales, &c. translatées, &c. par PIERRE d’ESRAY. 2 voll. fol. Jean Gerlier.*

PIERRE DESRAY, who styles himself “simple Orateur de Troyè en Champagne,” distinguished himself in the department of gallantry and history, as well as in that of theology. He revised, corrected, and improved the work of Olivier de la Marche intituled “*Le Parement et triomphe des Dames d’honneur*.” He translated from the Latin “un Livre des gestes faits & conquêtes de Godefroy de Bouillon en Hierusalem,” Par. J. Petit *circa* 1500. We owe also to him a continuation of Monstrelet; viz. “*Les Grandes Chroniques de tres Chrétien Roi de France, Charles VIII*,” which form the second continuation of Monstrelet: (*fol. 208, tom. 3, edition 1572, et alibi.*) *Vid. etiam sub anno 1498.*

*Modus legendi ABBREVIATURAS in utroque Jure.*

I have noticed this book *ante p. 15*. It appeared first *Norimb.* 1476, fol. Panzer specifies thirteen impressions before this first Parisian edition. It was reprinted Par. 1498, 8. J. Petit.—*Iterum* Par. 1500, 8.

Though early impressions were thus numerous, it is characterised as a work of great rarity and estimation.





*Vide p. 181.*



*P. PAP. STATII Achilleidos Libri II. 4. Alexand  
Alyate de Mediolano.*

*HORÆ intem. Virginis secundum usum Romanum. 8.  
char. goth. wood cuts and ornamented margins.  
Thielman Kerver a l'enseigne de la Licorne.*

The earliest impression of THIELMAN KERVER  
known to Panzer

*BIBLIA LATINA cum summariis. Franciscus fradin &  
Johan. pivard, fol. min.*

~~~~~  
M.CCCC.XCVIII.

*HORÆ B. Mariæ ad usum Parisiens. 8. Gering &  
Rembolt.*

*P. VIRGILII MARONIS opus per Paulum Malleolum  
Andelacensem iterata diligentia plane recognitum. 4.  
Idem.*

This is a very correct reimpression of the edition  
anni 1478. See the introductory part of this work,  
page 18.

*Liber curæ Pastoralis divi GREGORII. 4. Idem.*

“GRATES ergo dabis magnas Sculptoribus illis  
Gregorii doctos qui poliere libros.”

*JEAN BOCCACE de la Genealogie des Dieux. fol.  
Antoine Verard.*

From the “Genealogiæ Deorum, Libb. XV.” first  
printed Venet. Spira 1472.

*Histoire de la Vie, miracles, enchantemens et propheties  
de MERLIN. Voll. III. fol. Idem.*

French bibliographers describe this work thus:—  
 “Merlin l'Enchanteur, Roman.” The three parts are found in one volume 4. Par. Verard 1498, goth. The author is said to be ROBERT BORRON.

“Les Propheties de Merlin” are comprehended in this work. Galfridus Monumetensis, or Geoffroy of Monmouth had translated them about the middle of the XII. century. Alain de l'Isle gave afterwards an ample explication of them in 7 books: printed *an.* 1608 in 8.

This MERLIN, says M. de la Monnoye, “tout Magicien & tout fils du DIABLE qu' on l'a cru,” has by the good Carmelite BAPTISTA MANTUANUS, been metamorphosed into a saint. He thus mentions him at the end of his “Tolentinum:” which is a poem in three books, in honour of S. Nicholas; printed separately from the other works of Mantuanus at Milan, *anno* 1509, 4.—

“—————VITÆ venerabilis olim  
 Vir fuit & vates venturi præcius ævi  
 MIRLINIUS Laris infando de semine cretus  
 Hic satus infami cõitu pietate refulsit  
 Eximiâ superûm factus post funera consors.”

The prophecies of Merlin were translated from French into Italian *par Zorzi*, and printed *a Venezia* 1516, 4. This very rare book is intitled “La Vita di Merlino e le sue Profetie tratta, &c. Stampata in Venezia del 1516 a di xx Zenaro.

The annotators of Du Verdier say, it was pretended that Merlin, by his enchantments, transported from Ireland those huge stones which are found in Salisbury plain.

*Les CRONIQUES de France, d'Angleterre de Bourgogne, et autres pays circonvoisins par ENGUERRAND DE*

*MONSTRELET, additionnées jusqu' en 1498. Voll. II. fol. Ant. Verard.*

This very estimable production of the press of VERARD comprizes the *CHRONIQUES de FRANCE* by MONSTRELET, from the year 1400 where FROISSART concludes, to the year 1467; together with the "*Chroniques de Louis XI & de Charles VIII,*" continued to the year 1498 by Pierre Desrey, respecting whom some notices will be found under the preceding year 1497.

I find this chronicle elsewhere described in three volumes fol. goth. without date. It is the original edition, of great value and rarity; and has the advantage of being the handsomest of all the Gothic impressions.

ENGUERRAND DE MONSTRELET was a gentleman of Cambray in Picardy. His chronicles contain an account of the destructive civil wars between the houses of Orleans and Burgundy; of the occupation of Paris and the duchy of Normandy by the English; of their expulsion thence, and of other memorable circumstances which happened in the author's time, both in France and in other countries. DU VERDIER terms it "*Histoire du bel exemple & grand fruit.*" Monstrelet in reality died in 1453: consequently a great part of the third book is falsely attributed to him. DENIS SAUVAGE revised and corrected this chronicle as well as that of Froissart, and his edition, printed like the rest of his publications "*en lettres rondes,*" appeared at Paris *anno* 1572, in 3 vols. fol. DE BURE says the two editions above specified are most valued, each in their respective character; but that, as in the case of Froissart, the Gothic have the preference because "*qu' elles sont plus exactes, & qu' elles n'ont point été altérées.*"



But I shall contrast with his decision respecting the best edition, that of M. Falconet, one of the annotators of "La Croix du Maine." According to the "Duca-tiana" (he says) there are four editions of Monstrelet: "les deux premiers Gothiques, plus fidelles, mais pleins des fautes d'impression." By these he obviously means that of Verard just mentioned, and an impression by Jean Petit and M. le Noir, Par. 1512. He proceeds—"Sauvage a gâté la troisième par des mauvaises interprétations, (viz. that printed for l'Huillier and others, Par. 1572.) L'Edition la plus ample est celle de 1603, 2 tom. fol."

As to DENIS SAUVAGE, Sieur du Parc, he was a native of "Fontenailles en Brie au Comté de Champagne," and was historiographer to HENRY II. of France. He translated into French the history of Paulus Jovius, which was printed *Par. & Lyon anno* 1552, fol. He revised Seyssel's history of Louis XII, which has been printed in some editions with the "Chronique de Louis XI," composed by PHILIP DE COMMINES. He published with annotations the Chronicles of Froissart as beforementioned and "Les Annales de France composées par Nicole Gilles." Add to his labours also "La Chronique de France par un anonyme, a laquelle il joignit une continuation qu' il tira de Froissart & de Monstrelet," *Lyon* 1562, fol. He published at the same period "Les Memoires d'Olivier de la Marche," which form a continuation of the history to the year 1500. He gave from the Italian of Pandolphus Collenutius "Sommaire des Histoires de Royaume de Naples," in 6 books, with annotations, *Par. Corrozet* 8. 1546. Also "Le Parachevement des Histoires de Naples extrait de plusieurs bons Chroniqueurs," in 2 books, *Par. Corrozet* 1553, 8. Another publication

of his, was "La Chronique de Flandre par un auteur incertain, illustrée d'Annotations: avec une continuation extraite de plusieurs auteurs," *Lyon* 1561, fol.

Besides the preceding historical works, this indefatigable writer translated from the Italian the "Circe" of Giov. Battista Gello, *Par.* 1572; and the "Dialoghi" of Leo the Jew, *Lyon* 1551, 8.

I have noticed PIERRE DESREY *sub anno* 1497, article "Les Postilles, &c." but it may be proper to speak of him here more fully. He was a native of Troyes in Champagne. Besides his theological and other compilations, he drew up from Platina "Les Genealogies faits & gestes des Papes," *Par.* fol. Gal. du Pré 1519; and as a continuation of Monstrelet, "Les grands Chroniques de très Chrétien Roi Charles VIII," which are also found in the "Recueil de Godefroy sur l'Histoire de Charles VIII," and are annexed to the end of "La Chronique de Bretagne" par Alan Bouchard, and to that "de la Traduction de Chroniques Francoises de Gaguin," avec une continuation *jusqu' en* 1514, of which there is an "Edition Gothique" in fol. *anni* 1536, and another 4. *Par.* 1538; the first very rare. Lastly, I find ascribed to Desray, by DU VERDIER, the following, which I consider as a distinct work, "La Mer des Chroniques & Miroir Historial de France extrait des Chroniques de Robert Gaguin....de Jean Froissard, d'Enguerrand," and ten or twelve other Chroniclers and Historians intermediately mentioned, *Par.* fol. 2 parties, par Gal. du Pré 1516, & par Jaques Nyverd 1530; but it is proper to state, that PANZER has no notice of either of these impressions under their respective years.

*STULTIFERA NAVIS per SEBASTIANUM BRANT vulgari sermone & rythmo teutonico fabricata, nunc per JACOBUM LOCHER latino carmine reddita et ab eodem Brant revisa. Gaufrid. de Marnef, 4.*

I have already noticed the "editiones primariæ" of this "*Stultifera navis*," *sub anno* 1497, and that it was printed by Jacobus Zachoni de Romano (whom Panzer makes a printer of Lyons *Lugduni*) with the date of M.CCCC.LXXXVIII, but he thinks the real date should be 1498, and that a X was accidentally omitted by a typographical error. DE BURE deems the edition of Marnef more beautiful, but less rare than the earlier ones. He says there is in the royal library a magnificent copy printed on vellum, as well as an English translation of the work executed at London *anno* 1509, with wood cuts, and printed upon vellum also. *Vide sub anno* 1497.

*OLIVERII MAILLARD Sermones Dominicales. 4. Ant. Caillaut.*

*EJUSDEM QUADRAGESIMALE. 4. Idem.*

DE BURE remarks that the sermons of some of the early French preachers are much sought after on account of their singularity. The Latin-barbarous jargon of the monks of this age gave the first idea of the "Style Macaronique." MENOT, BARELETTE, and MAILLARD are the "trio" of preachers who chiefly distinguished themselves by the strangeness of their expressions. A volume of Menot, intitled "*Michaelis Monoti Sermones Quadragesimales olim Turonis declamati*," Par. 1525, 8. goth. is deemed the most curious of all. Three sermons have been found to merit greater notoriety than the rest: viz. those on the "*Magdalen*,"



the "Rich Man in Torment," and the "Prodigal Son," with the "Miracle of the Five Loaves." The collection was printed *anno* 1519 for the first time; which impression, and that abovementioned, are equally valued. There was an edition Par. Petit 1530, 8. goth. less rare.

Thus the annotators on "LA CROIX DU MAINE"—"Three preachers, BARELETTE, MAILLARD and MENOT, the first a jacobin, the other two cordeliers, raise a laugh on subjects of the most serious nature, by their strange mode of expression. MENOT especially is incomparable on certain occasions. It is supposed that he died in the reign of Louis XII, or at the latest *circa* 1518.

Oliver Maillard has already been introduced to the reader's notice *sub anno* 1497. His "Expositio Epistolar. totius Quadragesimæ" was printed Par. Martineau 1497, 4. Other impressions of his discourses mentioned by De Bure are the following:—

"Oliverii Maillardi Sermones Dominicales, quadragesimales & aurei Parisiis et alibi declamati. Par. 1511, 1530, 7 parties," generally in 3 voll. 8.

"Sermon d'Oliver Maillard prêché le cinquieme Dimanche de Carême en la ville de Bruges an. 1500, 4. goth."

The last mentioned is the rarest and most singular production of this preacher. Much of its singularity consists in its having the words "HEM! HEM!" found in the margin, at those parts of the discourse where the preacher might with propriety pause to cough, &c. De Bure mentions also "Gabrielis Barrelete Sermones, Lugduni 1536, 8. goth.

*HORÆ ad usum SARUM. Philip. Pigouchet, 8.*

This is the first manual of devotion which appears to have been printed at Paris for the use of an ENGLISH CATHEDRAL. Many such occur in the more advanced periods of the Parisian gothic typography.

The "HORÆ ad usum SARUM" were reprinted Par. Pigouchet 1501, 4.—Ant. Verard 1503, 4.—Thielman Kerver 1510, 1532, 8.—F. Regnault 1527, 1530, 4. They are executed in the same style of embellishment with those heretofore noticed. Thus the Harleian Cat. vol. 3, n. 10176, says of the impression by Verard, 1503, 4.—"This piece is full of cuts most beautifully coloured and illuminated. A finer book of the kind can never be met with."—The most elaborate and exquisite efforts of art were employed in the impression and decoration of these and similar manuals of devotion, and in finishing them in a style corresponding with the magnificence of the papal worship. Yet, as amongst the Gothic ornaments of our ancient cathedrals, we find in many instances the ludicrous strangely intermingled with the magnificent, so even in these books of devotion we discover a frequent indulgence of the like incongruous taste and character.

The marginal decorations are generally of a grotesque description. Sometimes they exhibit the "Dance of Death." The wood engravings frequently annexed to the Calendars, in these rituals, and the verses inscribed beneath, are of a mixed nature, between the grave and ludicrous. Every month is compared to six years, or a twelfth portion of the reputed term of human life. The wood cuts represent the usual employment or pursuits of the period described; and the verses are illustrative of the cuts. To shew how closely our early English taste conformed itself to French authority, I shall transcribe these calendar rhymes, (which occur

also in much earlier specimens) from a copy of "Les Heures a l'usage de Chartres," printed by Thielman Kerver *anno* 1522; and the translation of them found in the "Primer of Salisbury," printed for the use of our English cathedral, by *Jean le Prest and Rob. Valentin*, at Rouen *anno* 1553, but also copied literally from much earlier specimens.

LES SIX premiers ans que vit l'homme au monde  
 Nous comparons a Januier droicement  
 Car en ce moys vertu ne force habonde  
 Non plus que quant six ans a ung enfant.

THE FYRST vi yerres of mannes byrth and age,  
 May wel be compared to Janyere  
 For in this month is no strength ne courage  
 More than in a childe of the age of vi yere.

Les six dapres ressemblent a Feurier  
 En fin du quel commence le printemps  
 Car lesperit se ouure prest est a enseigner  
 Et doulx devient l'enfant quant a douze ans.

The other vi yerres is lyke Februarii,  
 In the ende therof begynneth the springe,  
 That tyme chyldren is moost apt & redy  
 To receye chastysement nurture and lernynge.

Mars denote les six ans ensuivans  
 Que le temps change en produisant verdure  
 En celuy aage sadonnent les enfans  
 A maint esbat sans soucy, ne sans cure.

Marche betokeneth the vi yerres folowynge  
 Arayeng erthe wt (with) pleasaunt verdure  
 That season youth careth for nothyng  
 And without thought dooth his sporte & pleasure.



Six ans prochains vingt et quatre en somme  
 Sont figurez par Auril gracieux  
 Et soubz cest aage est gay et joly l'homme  
 Plaisant aux dames courtoys & amoureux.

The next vi yere maketh four & twenty,  
 And figured is to joly aprill  
 That tyme of pleasures man hath moost plenty  
 Fresche and louyng his lustes to fulfyll.

Au moys de may ou tout est en vigueur  
 Austres six ans comparons par droicture  
 Qui trente sont, lors est l'homme en valeur  
 En sa fleur, force, et beaulte de nature.

As in the month of Maye all thing is in might,  
 So at xxx yere man is in chief lyking,  
 Pleasaunt & lusty, to euery mannes sight,  
 In beaulte & strength, to women pleasyng.

En iuing les biens commencent a meurir  
 Aussi fait l'homme quant a trente six ans  
 Pource en tel temps doit il femme querir  
 Se luy viuant veult pourueoir ses enfans.

In June all thyng falleth to rypenesse  
 And so doth man at xxxvi yere olde.  
 And studieth for to acquiere richesse  
 And taketh a wyfe to kepe his housholde.

Saige doibt estre ou ne sera jamais  
 L'homme quant il a quarante deux ans  
 Lors sa beaulte decline desormais  
 Comme en Juillet toutes fleurs sont passans.

At xl yere of aege or elles neuer  
 Is ony man endewed with wisdom.  
 For than sorthon his myght fayleth ever  
 As in July dooth euery blossome.

Les biens de terre commence len a cueillir  
 En aoust, aussi quant lan quarante huyt  
 Lhomme approche, il doit biens acquerir  
 Pour soustenir viellesse qui le suyt.  
 The goodes of the erthe is gadred evermore  
 In august so at xlvij yere  
 Man ought to gather some goodes in store  
 To sosteyne aege that than draweth nere.

Avoir grans biens ne fault point que lhomme cuide  
 Sil ne les a, a cinquante quatre ans.  
 Non plus que sil a sa granche vuide  
 En septembre, plus de lan naura riens.  
 Lete no man thinke for to gather plenty  
 If at liiii yere he have none.  
 No more than if his barne were empty  
 In septembre whan all the corne is gone.

Au moys Doctobre figurant soixante ans  
 Se lhomme est riche, cela est a bonne heure  
 Des biens quil a, nourrist femme, et enfans  
 Plus na besoing quil travaille ou labeure.  
 By Octobre betokeneth lx yere  
 That aege hastily dooth man assayle.  
 If he haue ought than it dooth appere  
 To lyue quietly after his trauayle.

Quant lhomme a soixante six ans vient  
 Represente par le moys de Novembre  
 Vieux, et caduc, et maladif deuient  
 Lors de bien faire est temps quil se remembre.  
 Whan man is at lxvi yere olde,  
 Wiche likened is to barayne Novembre  
 He wexeth unweldy: sekely: and colde,  
 Than his soules helth is tyme to remembre.

Lan par Decembre prent fin, et se termine  
 Aussi fait l'homme, aux ans soixante douze  
 Le plus souvent, car viellesse le mine  
 L'heure est venue, que pour partir se houze.  
 The yere by Decembre taketh his ende,  
 And so dooth man at thre score and twelue.  
 Nature with aege will hym on message sende,  
 The tyme is come that he must go hym selve.

On the top of the pages in both the French and English copies, we read above the wood cuts and calendar, as a kind of running title, the following words:

|             |                         |
|-------------|-------------------------|
| Januarius.  | Poto.                   |
| Februarius. | Ligna cremo.            |
| Martius.    | De vite superflua demo. |
| Aprilis.    | Do germen gratum.       |
| Mayus.      | Michi flos servit.      |
| Junius.     | Michi pratum.           |
| Julius.     | Spicas declino.         |
| Augustus.   | Messes meto.            |
| September.  | Vina propino.           |
| October.    | Semen humi jacto.       |
| November.   | Michi pasco succ.       |
| December.   | Michi macto.            |

In a copy of the *HORÆ VIRGINIS*, 12. printed by Egidius hardouyn, Par. *sine anno*, the following lines appear at the commencement:—

IESUS soit en ma teste & en mon entendement.  
 Iesus soit en mes yeulx et en mon regardement.  
 Iesus soit en ma bouche et en mon parlement.  
 Iesus soit en mon cueur et en mon pensement.  
 Iesus soit en ma vie et en mon trespassement.



The compiler of the Harl. Cat. in his notice of the "PRYMER OF SALISBURY," Par. 1531, a curious volume, and full of wood cuts, observes that "At the bottom of the title page there is the following prayer:"—

God be in my Bede (Hede)

And in myne Understandyng

God be in mine Eyen,

And in my Lokyng

God be in my mouth

And in my spekyng

God be in my Herte

And in my Thynkyng

God be at myn End

And at my Departyng. (t)

(t) "The HORÆ or canonical hours of the V. Mary consist chiefly of the seven services celebrated each day in the Romish church, at certain hours prescribed by the canons, in commemoration of the several circumstances which occurred in our Saviour's passion at those hours." They are named 'MATINS,' 'PRIME,' 'THIRD,' 'SIXTH,' 'NONES,' 'VESPERS,' and 'COMPLINE.' The 'PRIME' or first hour, according to the Jewish computation, was that which followed the rising sun; the sixth hour was always at noon. But although the title ('Horæ') was denominated from these services, yet there were annexed several other pieces not always (or uniformly) the same."—Thus Ames & Herbert, who mention by W. DE WORDE, "Horæ beate Marie Virginis," 4. 1502:—by R. PINSON, "Horæ secund. vsum Sarum," 4. sine anno, with cuts and small scripture histories in the margins, printed upon vellum.—Iterum JULIAN NOTARY, cuts, 4. on vellum.—Iterum Wolff. Hopyl pro WILLIELM. BRETON, 1506, 4.—Iterum T. Kerver pro W. BRETON, 1510, 8.—Iterum, curious wood cuts, N. Preuost, impensis FRANCISCI BYRKMAN, 1527, 4.—

*MISSALE Ecclesiæ Pictaviensis. fol. Joan. Higman.*

*Fratris JOANNIS CARON opusculum tumultuarium; De coronatione regia. 4. Felix Baligaut.*

*NICOLAI DE ORBELLIS Ord. Min. Expositio in Sententiarum libros. 8. char. goth. Idem.*

LA CAILLE says this work was never reprinted: but PANZER specifies two other editions Par. anni 1488,

Again in English, but with the Latin title "Horæ, &c." R. WYER, 12. 1533. This contains the English calendar rhymes before cited, and other singular matter, and is minutely described by *Ames & Herbert*, p. 370.—*Iterum*, 16. JOHN WAYLAND, 1558. These bibliographers describe also many other RITUALS, some printed in England, others in France *et alibi*, not only "SECUNDUM USUM SARISBURIENSIS ECCLESIAE," but also "SECUNDUM USUM EBORACENSEM" and "SECUNDUM USUM HEREFORD." These consist of "Expositiones Hymnorum"—"Portiforia"—"Ordinalia"—"Missalia"—"Breviaria"—"Processionalia"—"Psalteria," &c. The PICA of the church of YORK, or "DIRECTORIUM SACERDOTUM" anni 1509, 8.—"MISSALE" ad vs. celeberrime ecclesie Eboracensis, 1516, fol.—"PRIMER" or "Houres of our lady after the vse of the same church," 1516.—"BREVIARIUM," 8. 1526.—"PROCESSIONALE," 1530, 8. were all printed as well at YORK by early typographers there as *alibi*. (*Ames & Herbert*, 1438.) Lastly, these bibliographers (*in the additions, &c. to their Typogr. Antiq.*) have added largely to their previous descriptions of such works. Amongst many others they there notice "HORÆ," *Impresse Parisiis per Nicol. hicqman allemannum Impensis, Fr. Birckman civis Coloniensis*, but with the REBUS and name of REGNAULT, 1519, small fol. Every page of these "Horæ" is inclosed in borders, adorned with neat wood cuts

another *anni* 1499, and four Parisian impressions *post* 1500. The inference of the abovementioned inaccurate bibliographer that this book is “tres-rare & tres-recherché des Scavans,” may justly be questioned. *Vid. sub anno* 1488.

*LA VIE DES TROIS ROYS, JASPAR, MELCHIOR, & BALTHAZAR* traduite de Latin en Francois. Jehan Treperel, demourant sur le Pont Nostre Dame à l'image S. Laurent.

of the “Apocalypse,” “Dance of Death,” “Julius Cæsar’s triumph,” &c. On fol. lxxxiiij is a suffrage, “De bto rege Henrico:” with a cut of the king at full length; thus—

REX henricus sis amicus

nobis in angustia

Cujus prece: nos a nece

saluemur perpetua

Lampas morum spes egrorum

ferens medicamina

Sis tuorum famulorum

ductor ad celestia

Pax in terra non sit guerra

orbis per confinia

Virtus crescat et seruescat

caritas per omnia

Non sudore vel dolore

moriatur subito

Sed viuamus et plaudamus

celis sine termino.

“*Ora pro nobis deuote rex henrice, &c.*” This “anthem or leonine prayer” as it is called by AMES & HERBERT, is found also in a curious Manual “of Salisbury use,” printed Par. by Fr. Regnault *anno* 1531, and described by *Ames & Herbert*, (p. 1828.)

I have also examined “MISSALE ad usum ac consuetudinem SARUM,” printed Parisiis *an.* 1514, opera Wolfgangi Hopylii, *impensis vero Francisci byreckman*, fol. This fine volume, which is in the possession of Thomas Hardman, Esq. Manchester, is exquisitely printed “*en rouge et noir*,” and abounds with wood cuts and appropriate decorations which are beautifully executed. The usual motto of Wolfgang Hopyll was—

“FORTUNA OPES AUFERRE NON ANIMUM POTEST,”



The original first appeared *Coloniæ* 1477, fol. under the following title—"Trium regum historia." *In fine*: "Liber de gestis ac trina beatissimorum trium regum translacione, qui gencium primicie et exemplar salutis omnium fuerunt christianorum, per me Johannem Guldenschaff de maguncia."

*Devotes louanges à la Vierge Marie composées par M. MARCIAL DAUVERGNE.* 8. *Idem.* *Vid. sub annis* 1489, 1493.

*Les ANNALES et CHRONIQUES de FRANCE de l'origine des François & de leur venue es Gaules, faites jadis brievement par NICOLE GILLES secretaire du Roi Charles VII.* fol. *Idem.*

This CHRONICLE was afterwards republished with annotations by DENIS SAUVAGE. *Vid. sub anno* 1498, *Art.* "Monstrelet."

*La Mistere de la PASSION de nostre Seigneur, en vers.* fol. goth. *le Petit Laurens, pour Jehan Petit.*

This MYSTERY with the additions and corrections of "le tres eloquent et scientifique docteur maistre Jean Michel," was performed at Paris in the year of its impression. *Vid. sub anno* 1490.

*JUVENALIS.* 4. *G. Wolff & Thielman Kerver.*

*M. T. CICERONIS officia, de Senectute, de Amicitia & Paradoxa cum notis.* *Idem,* fol.

In initio hæc leguntur "Dieu gart le Roy et la noble Citte Dangiers et Université." It has the symbol of Joannes Alexander a "Libraire" of Angiers. The volume was revised by Paulus Malleolus.

*DIOMEDIS de arte grammatica opus utilissimum, pro Joan. Petit. Sequuntur Phocas, Caper, Agraetius, Donatus, Servius et Sergius, char. rom. 4. T. Kerver.*

*Elegiarum liber de amoribus CHRYSEÆ et PHILOCRISSII.*  
8. *Idem.*

*PYNDARI haud indocti traductio HOMERI de Bello Trojano versibus hexametris. 4. Anthon. Denidel et Robertus Gourmont, An. M. CCCC. III. XX. XVIII.—XV. kal. Martii. Vale cum bona fortuna et feliciter.*

This is the only instance in which Panzer cites the name of ROBERT GOURMONT.

*HORATII Odæ cum argumentis et tabula legum carminis. 4.*

*Le grant Testament FRANÇOIS VILLON et le petit, son codicille, le jargon & ses ballades. 4.*

This was reprinted anno 1532, 16. Par. Galliot du Pré, “lettres rondes.”—*Iterum* 1533, 16.

*SENECÆ Tragoediæ cum comm. Bernardini Marmitæ & Danielis Galetani Poet. fol.*

*PHILELPHI Epistolæ. 4.*

*Iterum* 1500, 4.—1503, 4. *Ascensius.*—1508, 4. J. Barbier.

*COMPENDIUM de vita Antichristi. fol.*

Perhaps “La Vie de mauvais Antichrist,” *Lugd.* 1499, is allied to this work. *Vid. sub anno* 1492.

## M.CCCC.XCIX.

*D. GREGORII Papæ IX Decretalium Compilatio. fol. Gering & Rembolt.*

*Institutiones Juris JUSTINIANI Imperatoris. fol. Idem.*

*Le PELERINAIGE de l'Ame. fol. Ant. Verard. Vid. sub anno 1480.*

*Le Mystere de la PASSION. fol. goth. Idem. Sub anno 1490.*

*La Nef des Folz du Monde composee en Allemand par SEBASTIEN BRANT traduit en prose. fol. Geofroy de Marnef. Vid. sub anno 1497.*

*REMUNDI (LULLII) Libri quatuor; primus, de laud. B. V. Mariæ, que ars intentionum appellari potest; secundus, de Natali pueri parvuli: tertius, Clericus: quartus, Phantasticus. 4. Guido Mercator.*

An interesting account of RAYMUNDUS LULLIUS may be found in the "Appendix" to Cave. This extraordinary person who was a native of Majorca, *nat. anno* 1236, formed schemes and encountered adventures of the most romantic kind; and was alike an enthusiast in philosophy and religion. In his various peregrinations he visited a second time, and taught at Paris, where he had received the rudiments of his education. Some say he dwelt for a while in England; practised chemistry there, and found out the philosopher's stone. But the reality of his journey to Britain has been questioned. He at last became a voluntary Martyr; and perished by the hands of the Saracens, whom he sought to convert to christianity. Writers are much divided as



to his real merits and character : some considering him as little better than a strolling “*charlatan* ;” others as a person of great piety, zeal, and erudition ; and deserving to be enrolled in the list of saints. He is said to have written more than 4000 volumes. His book entitled “*Phantasticus*” was composed *anno* 1211, “*quo Phantastici nomen sibi vulgo impositum amolitur, sui que apologiam texit.*” *H. Wharton ap. Cave.*

*Le Livret des CONSOLATIONS contre toutes tribulacions et la Passion de nostre Sauueur jesucrist avec plusieurs devotes oraisons.* 8. *Guy Marchant.*

*HEURES à l'usage de Toul.* 8. *with wood cuts, pour Simon Vostre.*

*Le Dialogue de CONSOLATION entre l'ame et la raison, par un Religieux de la Reformation de l'ordre de Fontevrault.* 8. *Idem.*

*GUILELMI STI MARTINI Tornacensis Mon. Benedictini BERNARDUS, sive flores ex S. Bernardi operibus.* *Phil. Pigouchet & Durand Gerlier.*

“*FLORIDA melliflui Bernardi prata peragrans*

“*Hinc tibi nectareas collige lector opes.*”

*Sermones magistri JACOBI DE LENDA.* 4. *Felix Balligaut.*

This was a friar of the order of Franciscans, and a preacher at Paris.

*Epistole auree JOANNIS PICI MIRANDULÆ viri omnium mortalium doctissimi eloquentissimique.* 4. *Mich. le Noir.*

Of this prodigy of erudition I have endeavoured to give the fullest account possible in a former work. *Vid. "Memoirs of Angelus Politianus, Joannes Picus of Mirandula, &c."* 2nd. edition, 8. Lond. Cadell and Davies, 1805.

*M. T. CICERONIS Officia, Senectus, Amicitia, Paradoxa, cum Comment. fol. G. Wolff & T. Kerver.*

*BAPTISTÆ MANTUANI Parthenice Mariana. EJUSD. Parthenice Catharinaria. EJUSD. Aureum contra impudice loquentes opusculum. Thielm. Kerver, char. rom. 4.*

———— *De Calamitatibus temporum. char. rom. Idem.*

These volumes are as usual with the "explanationes" of Badius Ascensius.

I have noticed this author *sub an. 1494.* In addition to the account already given, it may be observed, that this poet was a natural son of Piero Spagnuoli. He wrote "Eclogæ" and a multitude of poetical works, in which little good poetry is to be found. M. de la Monnoye remarks, that according to our great critic Dr. Bentley, in his preface to Horace, the ancients gave to every little poem the appellation of "Ecloga." Baptista Mantuanus was born *an. 1448*; died "General des Carmes" *anno 1516.* He is said to have declaimed against the court of Rome in his poem "de Calamitatibus Temporum" with a warmth worthy of Luther.

*Grammatica NICOLAI PEROTTI (et alia.) 4. per Parvum Laurentium. Sub anno 1477.*

CHACUN soit content de son bien

Qui n'a sufficance n'a rien.

*Illustrium virorum (XXXVII.) Epistole (ab ANGELO POLITIANO collectæ.) char. rom. fol. Nicolaus Wolff.*

“MERI sales, meræ facetiæ:

Meri lepores: meræ argutiæ:

Meræ vrbānitates: meræ delitiæ

Meræ vneres: vnerumq, gratiæ

Quarum auctores hoc habentur ordine.” &c.

I have examined a fine copy of these “*Epistolæ*,” in the possession of Mr. Ford, Manchester. It is very beautifully executed “*en lettres rondes*,” and is the earliest Parisian impression of the “*Epistolæ Politiani*,” which were reprinted Par. *sine anno*, Thomas Kees; and afterwards frequently with and without his other works, by Badius Ascensius. *Vid.* “*Memoirs of Politian, Picus, &c.*” 8. 1805.

2. *HORATII FLACCI Sermones seu Satyræ; cum Comm. et Acronis interpretatione.* 4. *Idem.*

*PROPERTII elegiarum opus.* 4. *Opera Mich. Tolose et Dionisii Roce.* 4.

*TERENTIUS.* *Joan. Philip,* 8.

*GESTA ROMANORUM cum applicationibus moralisatis et mysticis.* 4.

The *GESTA ROMANORUM* appeared first *Lovanii* 1473, fol. I find mention of an impression Par. J. Petit, 1515, (*Cat. Todd. York* 1817) with the following remark:—“This amusing collection was written by PETRUS BERCHORIUS, a native of Poitiers, who died at Paris in 1362. It is considered as one of the most ancient story books extant; and the outlines of some of the best stories in Chaucer, Gower, Lydgate, Shakspeare,



and their most distant successors, even down to Parnell's 'Hermit,' may be traced in it. Boccaccio is reported to have laid it under ample contribution. *Vid. Douce and Wharton, and the Stanley Catalogue.*—A French translation, viz. "Les GESTES Rommaines, &c." appeared Par. *sine anno*. *In fine*:—"Cy finist les gestes rommaines & les Statuts et ordonnances des heraulx Dames, translatez de latin en Francois par maistre Robert Guaguin General de lordre des Mathurins, pour anthoine verard. 4. char. goth."

"Le VIOLIER des Histoires Romaines moralisées sur les gestes, faits vertueux & anciennes chroniques des Romains," Par. 1520, fol. is said to be an inaccurate translation of a Latin work intitled "Gesta Romanorum moralizata."

*BREVIARIUM Viridunense. 8.*

*Minorica elucidatua rationabilis separationis FRATRUM MINORUM DE OBSERVANTIA ab aliis fratribus eiusdem ordinis. 8.*

*In fine*:—"Et sic est finis deo laus et gloria trinis."

*JOANNIS JANVENSIS Summa, quæ Catholicon appellatur. fol.*

This is the first Parisian impression of the Dictionary of JOHANNES BALBUS DE JANUA or JANUENSIS, one of the "Fratri predicanti." The first edition was printed *Moguntia*, (*typogr. incert.*) and was one of the earliest fruits of the press. Joannes de Prato printed an edition *Lugduni*; anno 1489, *in fol.*

*PHILLIPPI BEROALDI Opuscula varia. 4.*

*Iterum* 1505, 4.—1511, 4.—1513, 4. *ap. Ascensium.*

The “*Declamatio lepidissima Ebriosis, Scortatoris, Aleatoris, &c.*” separately printed Par. 1505, 1508, 4. is said to have given occasion to a work in French rhyme intitled “*Le Procès de trois peres;*” *Lyon* 1558, 8. The argument appears from the commencement:—

CE PETIT livre en forme de procès

Mis en avant taxe les trois excès

Qui font des maux au monde innumerables,

Le Jeu, le boir, et les actes damnables

Di Cupidon, &c.

These were vices, in all of which it is probable that the Bolognese professor BEROALDUS had himself been expert. I have noticed him at some length “*Memoirs of Politian, &c. p. 212, et alibi.*”

#### M.D.

NICOLAI PEROTTI *Cornucopiæ cura Lodovici Odaxii. Gering et Rembolt, fol.*

SEXTUS DECRETALIUM: *Extravagantes JOHAN. XXII, &c. accurante Jo. Chappuissio. fol. Idem.*

JEAN CHAPPUIS, a “*Licencié en Droit,*” corrected for Gering and Rembolt as to what regarded the impression of works pertaining to jurisprudence.

LUCAN, SVETON, & SALUST *en François. fol. Ant. Verard.*

The conjecture of M. DE JUVIGNY, that LUCAN here is a mistake of bibliographers for LUC. AN. or LUCIUS ANNÆUS, (Florus) founded on the supposed improbability of Lucan a poet, being joined with two historians, is completely refuted by a fragment of this prose

translation of Lucan from the interesting press of Verard, now in my possession. It may indeed be more properly termed a paraphrase, and reads much like one of the romances of the day.

“Fueillet” 151 commences in the following manner :

“Comment pompee esmeut sa gent.”

“Ciceron parla lors a pompee pour tous, ce fut cellui qui auoit deliure la cite de romme de la conjuroison de cathiline quant il fut consule et moult auoit augmente la chose publique. Si dist a pompee. Les roys, les barons et autres peuples que tu as auec toy requierent et prient que tu ne mettes plus la chose en delay, seuffre a fortune faire ce quelle a en pensee, seuffre que cesar soit mis au dessoubz, par quoy tout le monde a este en grant triboil & longue discorde. Tout le monde que tu as si assemble peut tourner a grant desdaing ce que tu les surmontes en pou dheure et de temps & tu desclaires tant a vaincre & surmonter ung nomme cesar a tout ung peu de gens quil a. Quest deuenu le hardement et la prosse que tu euz jadis. Te deffies tu des lieux comme se tu ne leur sauois gre des victoires que tu as eues. Tiens tu la querelle aux senateurs pour si foible et pour cy mauuaise que tu ne toses abandonner a fortune ne mettre toy & ta gent en aduenture. Se tu ne ty donnes garde ta cheualerie prendra les banieres et se ferra en lestour se tu ne te hastes. As tu honte de ce quilz te veulent faire faire vaincre maulgre toy, de ton gre deusses tu tendre a auoir lonneur de la victoire. Veulx tu que len ty contraigne a force se les senateurs ont point de commandement sur toy, & se ceste bataille doit estre pour nostre commun preu nompas pour le tien seulement. Ne nous detiens plus laisse nous aler en champ. Et que detiens tu, tout le monde



qui est prest a courre sur cesar & sur les siens. Chacun encrolle son dart et son glaive & leur est grief dattendre les meutes de tes aigles. Haste toy que tes chevaliers ne te guerpissent tout seul en ta tente & sen aillent sans duc a la bataille guier. Les senateurs veulent sauoir se tu veulx estre leur compaignon pour le commun preu ou pour le tien seulement, & se tu detiens ta cheualerie si leur deffens lassembler pour ton propre preu. Pompee gemit a ses paroles, &c."

The size of this work is fol. the type a large semi-gothic, the page is in double columns. Whether the fragment forms part of the edition of 1490 or 1500 I cannot determine.

That the reader may judge more accurately of the nature of the foregoing translation, I subjoin the passage of the original: *Lucan, Lib. vii. v. 62.*

"CUNCTORUM voces Romani maximus auctor  
Tullius eloquii, cujus sub jure, togaque  
Pacificas sævus tremuit Catilina secures,  
Pertulit, iratus bellis, cum rostra forumque  
Optaret, passus tam longa silentia miles.  
Addidit invalidæ robur facundia causæ.

Hoc pro tot meritis solum te, Magne, precatur,  
Uti se Fortuna velis, proceresque tuorum  
Castrorum, regesque tui cum supplice mundo  
Affusi, vinci socerum patiare rogamus.  
Humani generis tam longo tempore bellum  
Cæsar erit? meritò, Pompejum vincere lente,  
Gentibus, indignum est, a transcurrente subactis,  
Quo tibi fervor abit? aut quo fiducia fati?  
De Superis ingratis times? causamque Senatûs  
Credere Diis dubitas? ipsæ sua signa revellent,  
Prosilientque acies. pudeat vicisse coactum.  
Si duce te jussu, si nobis bella geruntur,

Sit juris quocunque velint concurrere campo.  
 Quid mundi gladios a sanguine Cæsaris arces?  
 Vibrant tela manus: vix signa morantia quisquam  
 Expectat: propera, ne te tua classica linquant.  
 Scire Senatus avet, miles te, Magne, sequatur,  
 An comes." Ingemuit Rector, &c.

*Le Second Volume de la CRONIQUE MARTINIENNE qui suit selon les dates des temps les Croniques de France selon le Chronique Castel & Robert Gaguin General des Mathurins, &c. mis en François & augmentees par Sebastien Mamerot de Soissons chantre et chanoine de Troyes, avec la Chronique du Roy Loys XI. fol. Antoine Verard.*

I find amongst books "*sine nota anni*," (post 1500) "*La Cronique MARTINIANE de tous les Papes qui furent jamais, et finist iusques au Pape Alexander (VI.) dernier decede mil cinq cens & trois; (per MARTIN DE POLOGNE, traduite en françois par Sebastien de Mamerot) et avecques ce les additions de plusieurs Croniqueurs, cest assavoir de messire Verneron chanoyne de Lyege, monseigneur le chroniqueur Castel, monseigneur Guaguin General des Mathurins et plusieurs autres croniqueurs.*" This work which is in fol. from the subscription "*cy fine la derreniere partie de la Cronique Martinienne imprimé à Paris pour Anthoyne Verard, &c.*" appears to be in two or more volumes. La Croix du Maine mentions "*La Cronique Martinienne avec les additions, &c.*" printed by Verard, in 2 voll. fol. goth. *sans date*; and his annotators say this chronicle is now of rare occurrence, and prized by the curious in such works.

MARTINUS POLONUS was a Dominican, who composed in the Latin language "*Chronica seu Chronicon summorum Pontificum, Imperatorumque, ac de septem*

ætatibus mundi ex sancto Hieronymo, Eusebio, aliisque eruditis excerpta a Martino." This book was printed *Taurini* 1477. *In fine*:—

CRONICA martini finit: Divo philiberto:  
ac subaudorum sub duce magnanimo

*Taurini: formis hanc pressit: et ære: Johannes  
fabri: quem ciuem lingonis alta tulit, &c.*

So that the annotators on *La Croix du Maine* are mistaken in asserting that the original Latin was never published. The name "Martinus" is supposed to be the origin of the term "Martiniane" found annexed to several of these early French historical compilations. SEBASTIEN MAMEROT the translator was of Soissons. Of Verneron I am in possession of no notices. Gaguin has been particularly noticed *sub anno* 1495. "Le croniqueur CASTEL" was a French historian and poet, son of Christine de Pise already mentioned, *sub annis* 1488, 1497. The Earl of Salisbury, favourite of Richard II, king of England, is said to have conveyed him in his youth to England to be educated with his own son. Richard being dethroned by Henry IV. of Lancaster *anno* 1399, and Salisbury beheaded, Henry who had seen some poems of Christine his mother, invited her to his court. She signified her consent to this proposal, provided her son might be sent to conduct her thither. Having by this stratagem recovered her son after three year's absence, she found means to evade her engagement with the English monarch. Philippe le Hardi, duke of Burgundy, received young Castel into his service. In 1404 he lost his new patron, being then only 19 years of age. Some suppose Castel to have been deformed. He and FRÖISSART have been denominated "Dictateurs de chroniques de France."



*BIBLIA LATINA. fol. Simon Vostre.*

*ROBERTI GAGUINI (Ord. S. Trin. &c.) de Francorum Gestis Compendium. Thielman Kerver, fol.*

This edition of the Latin original is augmented by an additional book. It is termed by Mattaire "Editio optima, auctiorque." (v)

*Officium B. M. V. et alia ad usum Laodien; latine, cum variis orationibus latine & gallice. Præcedit Calendarium, 8. with wood cuts. Idem.*

(v) I have noticed (*sub anno* 1498 Art. Chroniques de France, &c.) several French translations of this Latin Chronicle of GAGUIN, particularly that *anni* 1536, which French bibliographers consider to be of the greatest rarity. It was published under the title of LA MER DES CHRONIQUES et Mirouer Hystorial de France, iadis compose en Latin par . . frere ROBERT GAGUIN . . . Et nouvellement traduit . . en vulgaire francoys . . Lequel traite de la source & origine des Francoys & les faictz bellicieux de tous les Roys de France & autres, aduenuz depuis la destruction de Troye la Grant Tant es pays et royaume de France que Angleterre, Jrlande, Espagne, Gascongne, Flandres, et lieux circonuoisins . . . Auec les Genealogies de France & Annalles de Gaulle, &c. The title of this fine Chronicle is printed in alternate "rouge & noir," and the history is brought down to "le moys de Mars" 1536, and comprehends upwards of 20 years of the reign of Francis I. The book commences with a "Prologue de PIERRE DESRAY," the editor and continuator. On the reverse of fuellet 6 a fine wood cut occupies the whole page. This work is a large 4. *goth.* the printer Nicolas de la Barre, for Jehan Foucher, Par. *anno* 1536.

*ÆNEIS VIRGILIANA cum Servii Honorati Grammatici  
Commentariis—Philippi Beroaldi annotationibus—  
Donati enodationibus—Jodoci Badii elucidatione, &c.  
fol. Idem.*

In this subscription THIELMAN KERVER denominates himself "Confluentinus," which shews him to have been a native of Coblentz.

*SUMMA AUREA in IV. libros Sententiarum a GUILLERMO  
ALTISSIODORENSI. Phil. Pigouchet pour N. Vaultier  
& D. Gerlier, fol.*

After the Insigne Typographicum follows this Hexastichon:—

AUREA summa sacri Guilielmi altissiodori  
Presulis auricomis multiplicata notis:  
Quam bona de quercu guilielmi cura redemit  
Mendis: et varia condecoravit ope.  
Quamque pigouchetus calamo descripsit ahenus:  
Patronis meritam poscit ob era stipem.

DE LA CAILLE says this "Summa Aurea" is a singular book on account of the peculiar sentiments which it contains, was never reprinted, and is much sought after. Durand Gerlier's device was "L'Estrille Fauveau, représentée par une faux et un veau avec ces mots: DEUM TIME. PAUPERES SUSTINE. MEMENTO FINIS. JESUS."

Impressions of this year occur also with the name of Francisc. Regnault, who probably contributed to the expence of this edition. Of this WILLIAM, bishop of AUXERRE, I find little more recorded than that he wrote "*Summa Theologiæ*," *De officiis divinis, & alia.* Of

the “*Summa Aurea*,” this of Pigouchet was probably the only impression.

*HEURES a l'usage de Liege. 8. Idem.*

*OLIVERII MAILLARDI Sermones de Adventu.*

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*Dominicales & de stipendio peccati, &c.*

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*Quadragesimales. 8. Pigouchet.*

See the notices *sub an.* 1497, 1498.

*La MENDICITE SPIRITUELLE, les meditations de l'ame, &c. 4. Mich. le Noir.*

The original treatise by GERSON, “*De mendicitate spirituali*,” appeared in 4, *sine anno & loco*.

*Le livre intitulé ETERNELLE CONSOLATION. 4. Idem.*

*P. VIRGILII MARONIS Bucolica & Georgica cum comm. Servii & B. Ascensii. fol. J. Petit.*

*JUSTINI Historia. LUCII FLORI Epitomata, SEXTI RUFFI de Hist. Rom. opus. 4. Idem.*

*RICHARDI DE BVRY Philobiblion. Gaspar Philippus, pro Joan. Parvo. 4.*

An impression of the same year, Parisiis, has the subscription, &c. of Jodocus Badius Ascensius. The original edition is that *Spiræ* 1483.

RICHARDUS BURIENSIS was a native of St. Edmonds-bury in Suffolk. He was son of Sir Richard Angerville, whence he had the surname “*Angervillus*.” Having distinguished himself greatly at Oxford; he became tutor to Edward prince of Wales; by whom on his



accession to the throne he was advanced to the highest court dignities. He was *anno* 1333 appointed dean of Wells and bishop of Durham; and the next year became lord chancellor of England. *Obiit anno* 1345. Petrarch terms him “ardentis ingenii virum.” He was much celebrated for his piety and munificence, but still more for his remarkable love of learning, and patronage of distinguished scholars, by whom he was hailed as the Mæcnas of those times. He founded an excellent library at Oxford; and *anno* 1344 composed his “Philobiblion seu librum de amore librorum et Bibliothecarum institutione,” which besides the impressions of it abovementioned was edited by Jamesius, *Ox.* 1599, 4. and “cum epistolis Philologicis a Goldasto collectis,” *Francof.* 1610, 8.

Chevillier has observed that this prelate, in chap. 3, of his “Philobiblion,” says “Books ought to be purchased at any price. The wisdom which they contain renders them invaluable. They cannot be bought too dear.” Such were in that day the sentiments of Richard de Bury, and his own passion for forming a collection led him to act upon them. He bought “à tout price” but never sold again; alledging the sentence, Prov. chap. xxiiij. “*Veritatem eme et noli vendere sapientiam.*”

RICHARD DE BURY, like other Englishmen of rank and figure of these early periods, studied some time at Paris. Naudé (addition à l’Hist. du Roy Louis XI.) informs us in what glowing terms the good bishop speaks in his “Philobiblion,” cap. 8, of that university: “O beate Deus deorum in Syon! quantus fluminis impetus voluptatis lætificavit cor nostrum, quotiens paradisum mundi Parisius visitare vacavimus.....Ibi Bibliothecæ jucundæ super cellas aromatum redolentes; ibi virens viridarium universorum voluminum; ibi

Athænarum, Petipateticorum diverticula, Parnassi Promontoria, & Porticus Stoicorum, &c.”

The “PHILOBIBLION” was reprinted at Oxford from a collation of MSS. and with an appendix, *anno* 1599, in 4. Hearne has undertaken to deprive R. de Bury of the honour of composing this work; and says it was written by Robert Holkot a Dominican, under his name. See mention of Holkot *sub anno* 1489.

*Regula SANCTI BENEDICTI edita apud Jodocum Badium Ascensium.* 8.

There is also “La REGLE de SAINT BENOIST traduite de Latin en Francois par Guy Juvenal.” M. le Noir, 8. *sine anno*.

The following was unknown to PANZER: “Regula beatissimi patris benedicti e latino in gallicum sermonem per rev. dom. Guidonem Juvenalem traducta,” 1500. *Geoffroy de Marnef*. It contains a beautiful wood cut in the title; and at the end exhibits the device of “les Freres MARNEF.” In this book the Latin original and the French translation are printed alternately; the former in gothic characters, the latter in the semigothic or “lettres bâtarde,” common to early French printers.

*Anno* 1516 RICHARD PINSON also printed an English translation of this work:—“Here begynneth the Rule of seynt Benet.” It was translated by “Richard Bishope of winchester for the use of the Nouices and religiouse women” of his diocese; and he adds—“specyally at thinstant requeste of our ryght dere doughters in oure lorde Jhu, Thabbasses of the monasteris of Rumsay, wharwel, seynt Maries within the citie of winchester, and the prioresse of witnaye: oure right religious diocesans, we haue translated the sayde rule into oure moders tonge, commune, playne, rounde



THE DEVICE OF ENGUILBERT, JEAN, & GODEFROY DE MARNEF.

From "La Reigle Monseigneur Saint Benoist." 1500, 4.

*Vide p. 212.*





englisshe, easy, and redy to be understande by the sayde deuoute religiousse women, &c." It contains in the frontispiece a cut of four priests carrying the host, and attendants with lighted torches; beneath a pelican, &c. and another on the reverse. An abstract of the same rule in English forms also the "thyrde treatise of the Boke composed of diuerse Ghostly maters," beginning with the "Orologium sapiencie," printed by Caxton, 4. *sine anno*.

2. *HORATII FLACCI Satyræ et Epistolæ cum comm. Acronis et Badii Ascensii*, 4.

*EJUSDEM De Arte poetica*. 4. *Idem*.

*BIBLIA LATINA*. *Joh. Pivard*, 4.

*PERSIUS cum commentario Britannici*. 8.

*Periarchon de Principiis Disciplinarum Platonicarum SYMPHORIANI CHAMPERII, de Ratione Speculativa, de Notitia rerum speculativarum, &c.*

This is probably from the pen of SIMPHORIEN CHAMPIER (*Latine* "Campegius") "Lyonnois," by profession a physician. Other works of his are "Histoire des faits & gestes du bon Chevalier sans peur & sans reproche (Pierre du Terrail dit le Seigneur BAYARD) avec plusieurs histoires aduenues sous le regnes de Charles VIII, Louis XII, & François I, depuis l'an 1489, jusqu'en 1524." *Par*. Gal. du Pré, 1527, 4. got.—"Le fondement & origine des Titres de Noblesse." *Par*. 1535.—"La Nef des Dames vertueuses." *Par*. 1531, Phil. le Noir.—"La Nef des Princes." *Par*. 8. le Noir, 1525.—"La Nef de Sybilles."—"Les grandes Chroniques des gestes, &c. des Ducs & Princes de

Savoye & Piedmont." *Par.* Jean de la Garde, 1516.—  
 "Les Chroniques de Lorraine."—"Le Triomphe de  
 France." *Lat. & Fr.* printed *a Lyon & a Paris.*—  
 "Le Triomphe de Louis XII." *Lyon*, 1509, 4. got.—  
 "Le Miroir des Apotiquaires." *Par.* 1539.

LA CROIX DU MAINE mentions various other productions of this fruitful author, printed and MS. He was physician to the "Duc de Lorraine;" attended him in the wars of Italy, and behaved so well at the battle of Marignano, that the duke knighted him. He espoused Marguerite de Terrail, who was nearly related to the famous Bayard beforementioned. Champier's life of that "Chevalier" is considered as a mere romance, abounding with fables. The annotators on la Croix du Maine say that nothing which Champier wrote on historical subjects is deserving of any consideration. He wanted judgment and discrimination: was very ignorant of chronology, and greatly enamoured of the marvellous. His medical works are better. Among them are distinguished his "Hortus Gallicus" and "Campus Elysium Galliarum," both printed *a Lyon* 1533, 8. Julius Cæsar Scaliger lampooned him in Latin "Scazons." Rabelais also made him a subject of his raillery. He is said to have called himself "Campegius" through a vain affectation of appearing to belong to the family of the cardinal of that name:—and even to have assumed his arms. He died as it is supposed *an.* 1539 or 1540.

*Les FAITS et GESTES de preux GODEFROY DE BOVILLON, et de ses chevaleureux freres BAUDOUIN & EUSTACE yssus de noble lignie du chevalier au Cigne, avec leur Genealogie, traduit du Latin. Par 1500, fol. & 4.*



Anno 1481 the press of CAXTON produced in English "GODEFROY OF BOLOYNE, or the laste siege and conqueste of Jherusalem," fol. The amusing "proheme" is given at length by *Ames*, vol. 1, p. 35. Caxton having first made honourable mention of the heroes of the old Testament, "duc Josue that noble prince," "Dauyd the Kyng and holy Prophete," and "Judas Machabeus;" afterwards of some of the chief warriors of Paganism, "Hector of troye," "Alysaundre the grete king of Macedone," and "Julyus Cezar," proceeds thus—"Now lete us thenne remembre what hystories ben wreton of Cristen men of whom ther be many wreton. But in especial as for the best and worthiest J find first. the glorious, most excellent in his tyme, and ffirst founder of the round table, kyng Arthur kyng of the brytons that tyme regnyng in this Royamme, of whos retenue were many noble Kynges, Prynces, lordes: and knyghtes. of which the noblest were knyghtes of the round table. of whos actes and hystories there be large volumes and bookes grete plente and many, O blessyd Lord whan J remembre the grete and many volumes of seynt graal, ghalehot and launcelotte de lake, Gawayne perceval, Lyonel, and tristran and many other of whom were ouer long to reherce, and also to me unknowen. But thystorye of the sayd Arthur is so glorious and shynyng that he is stalled in the fyrst place of the mooste noble, beste and worthiest of the cristen men. Secondly of Charlemayn the grete Emperour of Allemayne and kyng of ffrance, whos noble actes and conquestes ben wreton in large volumes with the noble faytes and actes of his douze pieres that is to saye. Rowland and Olyuer, with the other, whos name and renomme abydeyth also perpetuel. and is stalled in the second

place among the most worthy of Cristen men. Of all thyse hystories a for reherced the bookes and volumes ben had in latyn ffrenssh and Englysshe & other langage.

Thenne as for the thyrd of the Cristen prynces taken reputed and renommed for to be egal among thyse worthy and best that euer wer. J mene the noble Godefroy of Boloyne, whiche now but late not yet four c. yere syth he flowred and was stalled in the thyrd stalle of the moost worthy of Cristen men. whos hystory is made & wreton in Latyn & ffrenshe in large & grete volumes, And as not knowne among us here, which ben adiacent and neyghbours to the place of his natyuyte, whos noble hystory J late fonde in a booke of ffrensshe al a longe of his noble actes valyaunces prowesses, and accomplysshement of his hye empryses, &c." Lastly, our loyal printer "considerynge the grete puyssaunce of the Turke grete enemye of oure Chrystene fayth, &c." and that he "this sayd yere (1481) hath assaylled the Cyte and Castel in the Jsle of rhodes . . & hath taken the Cyte of Ydronte in puylle. By whiche he hath gotten an entre to entre into the Royamme of Naples And fro thens withoute he be resisted vnto Rome & ytalye:" exhorts all christian princes to make peace with each other, and unite to resist this formidable invader: declares he has "emprysed to translate this book of the conquest of Jherusalem for their encouragement:" and more especially presents it to his "soueraygn lord" the "moost cristen kynge, Edward by the grace of god kynge of englonde & of ffraunce and lorde of Yrlonde....that he of his moost noble grace wold adresse styre. or commaunde some noble capytayn of his subgettes to empryse this warre agayn the sayd turke & hethen peple."

*SENECÆ Tragoediæ cum correctione Baldi.* 4.

*VALERII FLACCI Argonauticon.* 4.

*FRANCISCI PHILELPHI Epistolæ.* 4.

*Annotationes sive reportationes Margaritarum omnium decretalium secundum Alphabeti ordinem.* 8. (fortasse Jehan Manstener.)

This book was unknown to Panzer. *In fine*, on the obverse of the last leaf is a wood cut of the Virgin and Child, &c. and on the reverse a full length crowned portrait of PRESTRE JEHAN. ROBERT COPLAND printed *sine anno* (but as Hearne thinks in 1510) a Latin work intitled "Collectarium Mansuetudinum, &c." (*Vid. Ames & Herbert, vol. 1, p. 348*) under the title of which he gave a fac-simile of the above wood cut as a portrait of king Henry VI. of England: omitting the name of "PRESTRE JEHAN" which is engraved in large Gothic characters on the block of the original. "Beneath this title," says Herbert, "is the portrait of king Henry at full length, also at the back of it, and again on the last page." Mr. Dibdin has very accurately copied this spurious portrait in his edition of Ames and Herbert. (*Vol. 3, page 131.*)

M.D.I.

*Les Homelies de Saint GREGOIRE Pape, sur quarante Evangiles. fol. Ant. Verard.*

*La Fleur des Batailles D'OOLIN de Maience, Chevalier preux & hardi, fils du noble et chevalereux Guy Comte de Maience. fol. Ant. Verard.*



Mr. DUNLOP (*History of Fiction*, Vol. 1, p. 378) supposes this romance to have been written during the reign of Charles VIII. There was a second impression *Par.* 1549, 4. a third *Lyons* 1604. The most important atchievement of DOOLIN was the conquest of Denmark: but the story is not considered as interesting. Doolin was the ancestor of Ogier the Dane.

*OFFICIUM B. Virginis Mariæ & alia. cum figuris, 4. Simon Vostre.*

*Iterum*, G. Hardouyn 1503, 8. and *sine anno* 8.—G. Anabat 1508, 8.—Th. Kerver 1511, 8. 1513, 8. 1517, 8. 1520, 8.—Ægid. Couteau 1513, 8.—P. Vidove 1519. Copies of this "Officium," like the "Horæ" and other early ritual books, abound with wood cuts. Several splendid specimens are described in the Harleian Catalogue. *Vid. Libb. sine notâ anni, ante 1500.*

*Le CODICILE et Testament de Maistre Jehan de Meun.*  
4. *Michel le Noir. Vid. inter Libros sine anno "Le Roman de la Rose."*

This continuator of the "ROMANCE of the ROSE" lived as DU VERDIER thinks, in the reign of Philippes le Bel, or at the latest *anno* 1300. Other works of his were "La plaisant Jeu dodechedron de Fortune non moins recreatif qu'ingenieux," *Par.* 1560, Jean Longis & R. le Mangnier.—"Les 7 Articles de la Foi & Proverbes dores," (sometimes subjoined to "Le Codicil.") *Par.* 1503.—"Remonstrances a l'Alchemiste errant," G. Guillard 1561, and as some say "Destruction de Troye la Grande," *a Lyon* 1544.

*La NEF DE FOLLES selon les cinq sens de nature, composés, selon L'Evangile de Monseigneur S. Mathieu,*

*des cinq Vierges qui ne prinrent point d'huile pour mettre en leurs lampes. 4. Jean Treperel. Vid. sub anno 1497.*

*GULIELMI LYNDEWODE Provinciale. fol. Andreas Bocard. (Infra sub anno 1505.)*

This is a well known work of GULIELMUS LYNDEWODE, who was an author of our own country, and bishop of S. David's. He flourished at an early period, and survived till the year 1446. Other impressions of the "*Provinciale*" specified by Panzer, are those *anni* 1505, fol. Wolf. Hopyll—1506, fol. Idem. DE LA CAILLE specifies an impression bearing the name and *insigne* of BADIUS *anni* 1501, fol. 2 *tomis*, which is (he says) executed "*en tres-beaux caracteres ronds & parfaits,*" and still esteemed in France as a very rare typographical curiosity. But the edition of London *anni* 1679 is the most ample and complete.

Impressions by our early English printers noticed by AMES & HERBERT, are "*Constitutiones provinciales ecclesiæ Anglicanæ sine commentariis,*" 24. CAXTON, *sine anno*.—*Iterum*, W. DE WORDE 1496, 8. the title of which exhibits a wood cut of LINDEWOOD at full length, with the pastoral staff in his hand: this impression was repeated *anno* 1499, and again by Pinson *sine anno*. Another copy of the "*PROVINCIALE SEU CONSTITUTIONES ANGLIÆ*" *una cum annotationibus*, in fol. ornamented with various figures and decorations, was printed Parisiis per T. Kerver sumptibus WILHELMI BRETTON. Copies bearing the names of other Parisian typographers, are found to exhibit the devices of several of our early English printers; and evince the copartnership which so frequently existed in particular impressions of popular works.

ROBERT REDMAN appears also to have printed the "Constitutiones provinciales ecclesiæ Anglicanæ" anno 1534, 8. and in the same year the "CONSTITUTIONS PROUINCIALLES, and of OTHO and OCTHOBONE" in English. Of this translation a very particular and interesting description will be found in Ames and Herbert, p. 392. A curious impression of the original work was executed at Oxford in fol. (perhaps circa annum 1482. Ames & Herbert, p. 1394.) Another by THOMAS MARSHÉ anno 1537, 8. (*Idem*, p. 850.) See also the corrections and additions to the same work. (p. 1826.)

BERNH. LAURENTII *Casus in quibus Judex secularis potest manus in personas Clericorum imponere, et alia.* 8. Jehan Petit.

BIBLIA cum Summariis, Concordantiis, &c. fol. min. *Idem.*

P. VIRGILII MARONIS *Culex, Diræ, & alia Opuscula.* fol. Thielman Kerver.

LUCANI *Pharsalia cum argumentis J. S. Verulamii et annot. Chappusoti.* fol. Joh. de Prato.



#### M.D.II.

Omeliæ divi GREGORII super Ezechielem. 4. Gering & Rembolt.

LUDOLPHI DE SAXONIA *Vita J. Christi.* fol. *Idem.*

This work was first printed *Argentorati* 1474, fol. and *Coloniæ* 1474, fol. The first Parisian edition appeared



an. 1497, fol. A French translation par Guill. Lemenand, intituled "Le tresbel et profitable livre des meditations sur la vie de J. C." was printed Par. 1490.—*Iterum* Verard, *sine anno*.—*Lugd. M. Husz* 1493, fol.

*Le preux & vaillant Chevalier ARTUS de Bretagne. 4.  
M. le Noir.*

THIS ROMANCE is supposed to have been written in the reign of Charles VIII. PANZER notices amongst books "*sine indicio loci et typographi*," "Le Livre d'ARTUS seu le petit ARTUS. *In fine*: cy finist le liure du vallaint et preulx cheualier artus filz du duc de bretagne," fol. adorned with wood cuts. This which bears the date *anni* 1493 is probably the earliest impression. Another adorned in like manner appeared *a Lyon* 1496, 4. These, and the preceding by LE NOIR, are all that Panzer enumerates. Mr. Dunlop (*Hist. of Fiction*, vol. 1) says this romance of ARTHUR of BRITANY possesses more unity of design than works of the like nature by which it was preceded. He thinks the leading incident of it suggested to SPENSER the plan and outline of his "FAERY QUEEN."

I suppose this to be also the original of "ARTHUR of BRYTAN," or "The hystorye of the moost noble and valyaunt knyght, Arthur of lytell Brytayne: translated out of Frenshe in to Englysshe by the noble Johan Bourghcher knyght, lorde Barners, newly imprynted," (by Robert Copland.) This title is over a knight armed on horseback, with a drawn sword in his hand. It has wooden cuts, and contains 116 chapters and 69 leaves. R. C.'s mark, fol. Another impression was executed by ROBERT REDBORNE; having the title similarly ornamented, and containing 174 leaves, with cuts. This work has of late been magnificently reprinted.

*Expositio HYMNORUM ad usum Sarum. 4. (Sub anno 1498.)*



### M.D.III.

*Fratr̃is JACOBI DE VORAGINE Mariale, sive Sermones de beata Maria Virgine. 4. Jean Petit. (Sub anno 1475.)*

*Ode HORATHII fideliter emendate cum breviusculis argumentis. 4. Idem.*

*HORATHII Ode. Carmen Epodon et Seculare; cum Mancinelli & Badii explanatione. Accedunt Sermones, Epistole, &c. fol. D. Roce.*

*OFFICIARIUM curatorum, seu manuale Eduensis diocesis. 4. Henricus Stephanus.*

*MISSALE ad usum Ecclesiæ Sarum. 4. Th. Kerver.*

AMES and HERBERT mention "Missale secundum vsum SARUM:" at the end "per Julian Notari and J. Berbier," Lond. 1498: probably printed in France. Mr. Bagster says he had "seen of JULIAN NOTARY'S printing in France; and he is supposed to have been a native of that country." Of the "MISSALE" for the use of the same English cathedral there were impressions, Par. Th. Kerver 1503, 4.—Londini R. Pynson 1504, fol.—Par. Fr. Regnault 1519, fol. 1529, 4.—Jean Petit 1519, fol.—Nicol. Prevost 1527, fol.—Also Wolfgang Hopyll 1514, fol. unknown to PANZER. (*Vid. Nöt. sub anno 1498, Art. "Horæ, &c."*)

*Sermones DORMI SECURE Dominicales et de Sanctis. 8.  
Geoffr. de Marnef.*

These sermons were reprinted by G. Marnef, Par. 1514, 8. They appeared *Colon.* 1503, 4. and perhaps under the title “*Sermones Dominicales Dormi secure*” *Hagenœ* 1509, 1513, 4.—*Lugduni* 1523, 8. et (*Norimbergæ*) *sine loco et anno*, fol.

DU VERDIER in the preface to his “*Bibliothèque*” mentions amongst other works which operated as soporific pillows to the lazy preachers of the day, the “*Vade mecum*” of friar John, the “*Dormi secure*,” and “*Panis Cotidianus*.” M. DE LA MONNOYE says he has seen “*un vieux bouquin*” thus intitled—“*Incipit Vade mecum Fratris Joannis Decretor. Doctoris & Abbatis Uccellensis de Collationibus Dominicis et festivis.*” These are not sermons, but plans or perhaps *skeletons* of sermons, each divided “*en trois points rimés; suivis des passages de l’Ecriture de quelques pères de l’Eglise, & de quelque citation du Droit canon pour servir de preuve à chaque point.*” The book, he says, is “*d’une impression Gothique:*” very ancient, *sine anno et loco*: a moderately thick volume in 4. “*DORMI SECURE*” is probably a work of a similar nature, said to be the production of a German cordelier of the name of MATTHEW HUS. M. de la Monnoye says further, that “*en matiere de Sermonaires*” he is acquainted with the titles “*Discipulus*,” “*Dormi secure*,” “*Vade mecum*,” and “*Rapiamus totum:*” but never met with mention, any where but in Du Verdier’s preface, of the work intitled “*Panis Cotidianus.*”

*Le premier Volume des Chroniques de France d’angle-  
terre, descote, despaigne, de bretagne, de gascogne, des*



*flandres, et lieux circonvoisins de JEHAN FROISSARD.*  
*fol. Michel le Noir.*

The second vol. of this CHRONICLE appeared *anno* 1505; M. le Noir; the third and fourth *anno* 1518, pour Anthoine Verard, fol. PANZER also mentions an impression of vol. 1 Antoine Verard, *sine anno*.

Though this work is now well known, I shall remark after Du Verdier, that FROISSART or FROISSARD lived at the period of the battle of Poitiers, at which king John was taken prisoner. His history or chronicle commences *anno* 1326 with the great comte Philippe first king of France of the line of Valois, and with the wars between him and Edward III. of England, ("soi disant," also says Du Verdier, "Roi de France, par sa Mère, soeur de trois Rois précédens") and ending with the death of king Richard of England, *anno* 1400.

PANZER considers the edition abovementioned as the first of this interesting history: but DE BURE seems to indicate a prior impression by Antoine Verard, 4 vols. fol. goth. *sine anno*. Mr. Johnes the late worthy translator of Froissart, was in possession of a Gothic edition of great curiosity, printed upon vellum, and bearing the subscription of "Guill. Eustace" 1514, in 4 vols. fol. It originally belonged to the Soubise library; but was purchased at the sale of the "Bib. Parisiana;" in the catalogue of which it is described as one of the scarcest books existing; unknown to the best bibliographers, and even to Denis Sauvage the latter editor and reviser of Froissart.

But has EUSTACE really an exclusive claim to the impression of this curious edition *anni* 1514? To shew how indefinite these subscriptions are, and to point out one among many instances of the connexion and copartnership which took place amongst early Parisian



*Vide p. 224.*





“Imprimeurs” and “Libraires,” in impressions of these very popular works, I cite from a late catalogue of Mr. Lackington, a description of a copy, not on vellum but on paper, of the same impression, viz.—“Chroniques de France & d’Angleterre, &c. par Froissart,” *black letter*, 4 vols. fol. ruled with red lines, and bound in 3, 1514.” It is added that the two first volumes of this extremely rare edition have “*Imprimé pour Anthoyne Verard*,” with his device on the title pages, but without date. The third volume has “*Imprimé pour François Regnault*,” without date. The fourth volume has “*Imprimé a Paris mil cinq cens et quatorze pour Guillaume Eustace*.” Both the third and the fourth volumes have the device of Eustace in their title pages. This copy was from the library of Dr. French Lawrence. It is evident then that the three “Libraires” united in the expence of the impression; and that titles and subscriptions were struck off to suit the purposes of each; which by some accident becoming thus intermixed, have occasioned this uncertainty as to the real origin of the impression.

It is worthy of further remark, that a very curious and well preserved copy of these “Chroniques de Froissart,” at present in my own possession, exhibits a variation nearly of the same kind. It is in 4 vols. fol. goth. but conveniently bound in 3. The first volume has in the frontispiece or title the device of FRANÇOIS REGNAULT, and concludes indefinitely “cy finist, &c.—impr. a Paris,” without date. The second volume has in the frontispiece the mark of VERARD; and concludes, “cy finist, &c.—impr. a Paris pour Anthoyne Verard, &c.” without date. The third volume has the mark of VERARD, and concludes as the second, without date also. The fourth volume bears in the title the mark of

VERARD, and has at its conclusion “cy finist le quart volume de messire iehan froissart sur les croniques de france, d’angleterre, &c. . . . Imprime a Paris Lan de grace mil cinq cens et dixhuyt (1518) le vii jour doctobre pour Anthoine verard libraire demourant &c.” It has also a fine impression of the device of Verard on the *verso* of the last folio. The typography, paper, and intire execution of these volumes shew them to be of the same impression; the subscription inerely being changed to suit existing circumstances.

“All the Gothic editions of this historian,” says De Bure, “were for a long time little regarded; because it was supposed that the edition edited by DENYS SAUVAGE à Lyon 1559 was correct and intire. But since it has been found otherwise, they are become objects of greater research: and it is very difficult to meet with a copy of any of them in fine condition. The first by Verard, which is the original edition of the work, has generally the preference. M. Gaignat’s copy was richly ornamented with figures in gold and colours.”

M. de St. Palaye enumerates three “Editions Gothiques” of Froissart: the first by Anthoine Verard, without a date: the second by Mich. le Noir, 1505, 2 vols. fol.: the third by Galliot du Pré, 1530, 3 vols. fol. Thus he also, with De Bure, seems to attribute to Anthoine Verard a distinct and prior impression. The editions revised by Denis Sauvage are—1. That of the years 1559, 1560, 1561, 3 vols. fol. printed at Lyons by Jean. de Tournes. 2. The same reprinted exactly, Par. Gervais Maillet 1574, 3 vols. fol. It may be observed that Mr. Johnes was possessed of two several copies of Froissart as revised by D. Sauvage, each in four volumes; the one having the subscription of Mich. Sonnius, Par. 1574; the other that of Mich. de

Roigny, Par. 1574 also. It would be an extraordinary circumstance if three editions of the same work were really printed at Paris in one year; but I conjecture that these are all in reality of the same impression. The variation of names may be accounted for, as in those of the Gothic editions already mentioned.

JOHN BOUCHIER knyghte, lorde BERNERS, first “Translated oute of Frenche into oure maternall Englysshe tongue” this interesting chronicle of “Syr John Froyssart,” at the “commaundement of oure moste highe redouted soueraynge lord kynge Henry the VIII, kynge of Englande, &c.” The first volume of this translation was imprinted at London, by “RICHARDE PYNSON” *anno* 1523. This volume commences with the reign of Edward III, and ends 9. Richard II. The second containing the “thirde and fourthe boke, &c.” *anno* 1525, fol. This volume begins 9. Richard II. and ends with the coronation of Henry IV. Ames and Herbert (p. 576) say that WILLIAM MIDDLETON (one of our early printers *inter* 1541 and 1548) printed also both volumes of this translation, in a type much ruder than Pinson’s. Herbert (“*Corrections and Additions*,” p. 1790) says “There appear to have been three early (English) editions of “Froissart’s Chronicle;” one by PINSON himself, another with Pinson’s name, but supposed to be a pirated edition; and a third by W. Middleton: of which it has been queried whether he ever printed any more than the first volume.

It is scarcely necessary to observe, that to the late truly respectable THOMAS JOHNES, ESQ. of HAFOD, who employed the leisure afforded by an ample fortune, in pursuits which become the scholar and the gentleman, the public is indebted for very recent and interesting



translations of FROISSART and MONSTRELET, and of other early French historians. Mr. Johnes's translations are embellished with numerous and correct engravings, after elaborate and splendid paintings and decorations found in manuscripts and early printed copies of these authors. A re-impression of the early English translation of Froissart appeared also at London, 1812, in 2 vols. 4. which is printed without any change of diction, agreeably to the ancient orthography, from PINSON'S edition; but contains the necessary corrections of names and places in the margin; and a "memoir of Lord Berners" prefixed. The antiquated and simple yet energetic language of LORD BERNERS will always commend itself to our predilection, as exhibiting a natural and almost coetaneous representation of Froissart's sentiments and style. The matter of FROISSART'S history, and the candid simplicity of his manner, must please the reader of every age. Few ancient works abound so much in individual character, and are so truly dramatic. It is a faithful record of the sentiments and manners, the stately port, and romantic honour, of the nobility and gentry of both nations, at this remote but highly interesting period: and an inexhaustible source from which the poets of romance may deduce themes for the muse, that loves—

———"to sing achievements high  
And circumstance of chivalry." (x)

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(x) CHRONICLES and such like historical compilations, though frequently abounding in fable and romance, are yet for various reasons considered as amongst the most valuable and important remains of early French literature. In addition therefore to works of this nature already described under their respective years, it may not be improper to subjoin the titles and impressions

*SOLINUS de memorabilibus mundi.* 4. *Joan. Lambertus.*

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of a few others, which do not regularly fall within the limits prescribed to the present work.

The labours of MR. JOHNES have brought into modern request, in conjunction with the names of FROISSART and MONSTRELET, that also of "JEAN, SIRE DE JOINVILLE, Knight & Sénéchal de Champagne." His work is intitled "*Histoire & Chronique des faits & gestes vie & mort du très Chrétien Roi S. Louis (Loys IX du nom,)*" whose contemporary the author was, and attendant in all his wars. He was in this monarch's service *anno* 1270, and continued in it 32 years. This history which was found in manuscript at "Beaufort en Vallée au pays d'Anjou," amongst some old registers of René, king of Sicily, contains at length, well arranged, many particular circumstances of which Gaguin, Paul Æmile, and other historians have made no mention. It was brought to light by the care and diligence of Antoine Pierre de Rieux, who procured an impression of it *a Poitiers, 4. Marnef* 1547.

There are four ancient editions of "*L'Histoire de S. Louis par le Sire de Joinville,*" viz.—1. That of Poitiers *anno* 1547, just mentioned. The editor addresses this edition to Francis I. but far from following faithfully the manuscripts of Joinville, made the most unwarrantable changes; disfigured it, and modelled it after his own caprice. 2. The edition published in 1617 in 4. par Claude Mesnard of Angers, after a manuscript which he met with, but which had also been changed and falsified. 3. Par. 1668, fol. This is the edition of "Dufresne, sieur du Cange." It is formed upon a collation of the preceding ones, and enriched with many curious and interesting observations. This edition was deemed far the best, till—4. That of 1761 appeared, in fol. "a l'Imprimerie Royale," thus intitled—"Histoire de S. Louis par Jehan Sire de Joinville, les annales de son règne par Guillaume de Nangis, &c. le tout

*Les sept Articles de Foi, & les Proverbes dorés de Maître JEHAN DE MEUNG, avec aulcunes Remontrances du meme, adressées au Roi. 8. (Sub anno 1501.)*

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publié d'après les MSS. de la Bibliothèque du Roi, & accompagné d'un Glossaire." This fourth edition was confided principally to M. Melot and M. l'Abbé Sallier: but neither of them surviving to the completion of the undertaking, M. Capperonier was by royal mandate appointed to finish the edition, after an authentic manuscript of Sire de Joinville, preserved in the royal library; containing 391 pages written on vellum in double columns, small 4. These particulars are from the annotators on Du Verdier.

We may give a place in this enumeration to a work of ALAIN BOUCHARD, a Parisian Avocat, intitled "*Chroniques et Annales des pays d'Angleterre & Bretagne, faits & gestes des Rois, &c. qui ont régné aux dits pays, &c. depuis Brutus jusqu' au trépas du feu Duc de Bretagne François. II.*" This chronicle of Bouchard appeared first anonymously, Par. 1514, fol. Again *annis* 1518, 1531, 1532, fol. with a continuation. It was reprinted Par. 1541, in 4. It contains all the fables current in this author's time, taken from Geoffroy of Monmouth, the history of king Arthur, and the romance ascribed to Abp. Turpin. Matters of fact are passed over slightly. Du Fresnoy classes this book amongst romances of chivalry, in his "*Bibliothèque de Romans*," published under the name of "*Gordon de Percel*," p. 176. Editions are rare, especially the ancient ones.

I have mentioned ALAIN CHARRETIER *sub anno* 1489. To this author, who was secretary to Charles VII, some ascribe a work intitled "*Chroniques du Roi Charles VII.*" Par. Fr. Regnard & Jean Longis, fol. 1528:" but Mezeray says "*GILLES BOUVIER Roi d'Armes*" was the real author of these "*Faits & Gestes*" of Charles VII.



M.D.IV.

*CORPUS Juris Canonici glossatum*, 1504, 1506, *Voll. III.*  
*fol. Gering & Rembolt.*

JEAN DE BOURDIGNE wrote "Annales & Chroniques d'Anjou, contenant l'origine avec partie des chevaleureux gestes des Princes, Consuls & Ducs d'Anjou, & plusieurs faits dignes de mémoire advenus tant en France, Italie, Espagne, Angleterre, Jérusalem, que autres Royaumes depuis le temps du Deluge," Par. 1529, 1536, fol. The work is very rare, but full of fables. There are impressions bearing the names of different "Libraires" of the dates 1529 and 1531, which are supposed to be the same, with a change of title only. The author was a priest and an Angevin: he died *circa* 1545.

"Le ROSIER HISTORIAL DE FRANCE contenant par maniere de Chronique, &c. les faits & Gestes des François, des Anglois, des Ecossois, des Espagnols, & autres dignes de memoire depuis Pharamond premier Roi de François jusqu' en 1517," Par. 1522 and 1528, fol. A work bearing the date of 1522, and printed at Paris, intitled "Le rosier historial de France," is described No. 547 of the "Bibliotheca Parisiana:" but it would appear from the explicatory part of the title, there given at great length, to be different from the preceding. It is ornamented with wooden cuts and printed on vellum, and brought the price of £24. 3s. There is also "Le Rosier des guerres," compiled (as some pretend) by Louis XI. Par. 1521, 4. Veuve M. le Noir.

I find ascribed to OLIVIER DE LA MARCHE, knight of "Franche Comtè en Bourgogne," who held high official situations under some of the dukes of Burgundy, &c. *inter* 1460 and 1500, a work intitled "Chronique des Choses faits et passés de son temps," said to be necessary for the knowledge of the history of the two last dukes of Burgundy. It describes the manners and customs of that age; the festivals and remarkable

The "CORPUS JURIS CANONICI" by Gering, mentioned on the authority of Chevillier, page 17 of this work, seems to have been unknown to Panzer.

pomp of the courts of those princes under whom he flourished; and other particulars not elsewhere met with. Of this chronicle there is said to be an early Antwerp edition. It was printed also a *Lyon* 1562. The completest edition is that *de Bruxelles* 4. 1614.

PHILIPPE DE COMMINES, Chevalier, Seigneur d'Argenton, born *A. D.* 1445, and esteemed the best and most faithful historian of his age, wrote in French "La Chronique de Loys XI. Roi de France son maitre." Montaigne (*Essais*, Liv. II. ch. 10) speaks highly of Commynes, whose memoirs (or chronicle) contain the most interesting events of the reigns of Louis XI. and Charles VIII. Panzer notices editions of this "Chronique & Histoire," *Par. annis* 1523, 1524, 1525, fol. — *Sine loco* 1525, fol. — *Lugd.* 1526, 1528, fol. but the seven principal editions of these memoirs are said to be more especially—1. *Par.* 1523, fol. the first edition. It is divided into six books, and extends only from 1464 to the death of Louis XI. 2. *Par.* 1525, with two additional books containing the history of Charles VIII. This is probably the edition noticed by la Croix du Maine, as proceeding with the date of 1529, from the press of Fr. Regnault. 3. *Ibid.* 1552; 4. corrected by Denis Sauvage, sur un Exemplaire original. 4. *Ibid.* 1649, fol. au Louvre, edited by Godefroy, father and son, and containing many "*pieces justificatives.*" 5. In 1706 Jean Godefroy republished Commynes with notes and new additional pieces, in 3 vols. 8. to which was afterwards added a fourth volume, which includes new proofs and illustrations of the history. 6. A *Bruxelles* 1723, 5 vol. 8. with a still greater number of "*pieces justificatives, &c.*" 7. The best edition is that of *Par. anni* 1747, 4 vols. in 4. edited by Lenglet du Fresnoy, with notes and many pieces heretofore unpublished.

Probably the preceding was a repetition of that impression. The following article may be considered as supplementary to this collection,

Commines died at Argenton *anno* 1509, at the age of 64. Sleidan gave an abridged translation in Latin of his memoirs, and prefixed a life of the author. Barthius gave a Latin translation of the intire work, *Franc.* 1619.

The emperor Charles V. was so delighted with the memoirs of Commines that he had it in the day time constantly in his hands; and at night, as Alexander is said to have had the works of Homer, underneath his pillow.

Ronsard wrote a curious epitaph in form of dialogue to his memory, which is cited by Du Verdier.

PIERRE GROSNET or GROGNET was an author of the 15th. century, and ranks also as a poet: but the principal use of his poetical pieces consists in the historical facts of which he preserves the memory. They are a kind of rhyming chronicles which are still read with pleasure, especially that intitléd "Recollection des merveilleuses choses & nouvelles advenues au noble Roïaume de France en notre temps depuis l'an de Grace 1480;" this was finished *anno* 1530 and inscribed to "Jean de Dinteville, Maitre d'Hotel to Francis I." reprinted in the *Mercure* of Nov. 1740. Besides other works of inferior note a very curious production of this author is also extant, intitléd "De la löange & excellence des bons Faiteurs qui bien ont composé en rime tant de ça que de là les monts." This contains notices of a great number of poets, from Alain Chartier and Jean de Meun to the author's own period.

"LES LOUENGES DU ROY LOUYS XII. de ce nom. nouvellement composees en latin par Maistre CLAUDE DE SEYSSEL docteur en tous droits et maistre des requestes, &c. et translatees par luy de latin en françois." On the reverse of the title is a



*Decretales GREGORII noni. fol. Idem.*

*MANUALE Sacerdotum secundum usum Parisiensium. 4.  
Simon Vostre.*

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large and curious wood cut, representing the author delivering a voluminous book, bound and fastened with a clasp, into the hands of the king; various full length figures standing as spectators. At the end "cy finist les louenges du roy Louis XII. de ce nom, &c. imprime a Paris nouvellement par Anthoine Verard le xxviii. jour de decembre mil cinq cens et huyt, &c." The usual device of Verard is affixed. This book is of the 4. size, the folios not numbered. A copy in very excellent preservation was in the possession of W. Roscoe, Esq. As to the author CLAUDE DE SEYSEL, who was a native of Aix near Chamberry, and hence denominated Claude d'Aix or de Aquis—he was a natural son: became bishop of Marseilles, afterwards archbishop of Piedmont, and discharged high state offices under Louis XII, &c. He was a translator of various Greek and Latin historians printed by Colinaeus and others. His versions of Thucydides, Xenophon, Appian, &c. into French are bad; having been taken from the erroneous latin translations then current. His "Livre des Louanges, &c. was afterwards revised "par le Seigneur du Parc," and printed a Par. chez Gilles Corrozet anno 1558. Other original works of his are extant. He is commended for having been "le premier qui a commencé à écrire en François avec quelque netteté." He flourished under Francis I. also, and died anno 1520.

EUSTACHE DE BRYE, a "Libraire" of Paris, is said to have procured an impression of "La Louange des Rois de France," containing many particulars relating to the history of Louis XI. 1505, 8.; and "Les Triomphes de France, sous le Roy Louis XII. trad. par Jean D'Ivry," 8. 1508, probably printed by Eustace.

The first impression of this ritual was printed Par. 1497, 4. Jean Mourand. A "Manuale Parochialium Sacerdotum," Joh. Parvus, 4. *sine anno*.

*LES REGNARDS traversans les perilleuses voyes des folles fiances du monde, composées par Sebastien Brant, & autres plusieurs choses composees par autres factures. fol. with figures. M. le Noir. (Vid. inter libros sine anno.)*

*AURELII VICTORIS libellus aureus de vitis et moribus imperatorum Romanorum. 4. Ascensius.*

*BIBLIA cum pleno apparatu summariorum concordantiarum et quadruplicis repertorii. fol. min. Thielman Kerver.*

"LE REGISTRE DES ANS PASSES ou Fardeau des Temps qui est un Epitome de Livre Chronica Chronicorum depuis le Creation du monde jusques a l'an 1532," Par. fol. Gall. du Pré 1552. This, probably an abridged translation of the "Fasciculus Temporum," has many portraits and genealogical tables; and at the end "La genealogie & descente des roys de la grand bretagne dicte angleterre, et de la bretagne armorique, puis Cassebellanus LXVII. roy jusques au temps du roy henry VIII. du nom roy dangleterre a present regnant.

Lastly, I may mention "Le recueil ou croniques des hystoires des royaumes d'austrasie, ou france orientale dite a present lorayne—De hierusalem de Cicile—Et de la duche de bar, &c." This chronicle which is in alternat Latin and French is one of the most singular productions of SYMPHORIEN CHAMPIER, (of whom I have spoken *sub anno* 1500.) I have seen a fine copy printed *ap. Nanceium, circa* 1510, 4. which is beautifully executed, and abounds with curious wood engravings.

*Paradysus HERACLIDIS. Epistola CLEMENTIS. Recognitiones PETRI APOSTOLI. Complementum Epistole CLEMENTIS. Epistola ANACLETI. fol. impensis Joan. Parvi.*

*BREVIARIUM insignis ecclesie Leodiensis. 12.*

This breviary was printed *Antwerp. Andr. Liesvelt* 1494, 8.

*The Book intytulyd "The Art of good lywing and good deyng," translated in Paris xiii May 1504. Imprentyt in Parys the xxx day of the Mowneth of May, fol.*

This appears to be the work which HERBERT mentions as preserved in the library of Emanuel College, Cambridge. *Vid. sub anno 1494.*



#### M.D.V.

*Decretum aureum GRATIANI. fol. Gering & Rembolt.*

*Le Chateau de Virginite par GEORGE DE ESCLAVONIE. 8. Antoine Verard.*

This is the only impression noticed by Panzer.

*Sermones ingeniosissimi et sanctissimi patris EPHREM.*

These discourses of "S. EPHREM SYRUS" were translated from the Greek by "Ambrosius Camaldulensis." Reprinted Paris, Joh. Parvus 1513, 4.—Guido Mercator 1515, 4.

*MANUALE seu Officiarium Sacerdotum ad consuetudinem ecclesie Romanensis. 4. S. Vostre.*

The only impression noticed by Panzer.



*GUILLELMI LYNDEWODE Provinciale cum notis. fol. Wolfgang Hopyl, impensis, &c. honesti mercatoris London. Wilhelmi Bretton. (Ante sub anno 1501.)*

This is one of the numerous copies of the "PROVINCIALE" printed for sale in England. It is finely executed "en rouge et noir;" and contains several ornamented titles, and other wood cuts. The first title exhibits the arms and printer's monogram, and over them the following lines by Jodocus Badius Ascensius:—

"MORIBUS ingenuis: doctrina: opibusq, potentes  
Anglorum proceres: cleri, patresque britanni:  
Qui sanam colitis doctrinam: ijs moribus equam:  
Eccum, quod totiens petiistis nobile dogma  
Vestibus attalicis redimitum: omniq, redemptum  
A vicio: et nullis per cuncta notabile mendis  
Exit: ut era suis referat condigna patronis."

On the reverse of the title to the "Constitutiones legitime seu legatine," is found also a prefatory epistle of BADIUS to William Warham, archbishop of Canterbury, dated from *Paris, id. Septemb. 1506.*

*Le Second Volume de FROISSART Des croniques de France, dangleterre, descocce, despaigne, de bretagne, de gascongne, de flandres & lieux circonvoisins. fol. Michel le Noir. Vid. sub anno 1503.*

*Le JEU des ECHECS moralise trad. du Latin de Jacques de Cessoles, par Jean de Vignay. 4. Idem.*

The original work, viz. "Fratris JACOBI DE CESSOLIS opusculum de ludo Scaccorum, seu de moribus hominum, officiisque Nobilium," appeared first *Mediolani* 1479, 4.—*Iterum* 1497, fol. & *sine loco et anno*, fol. & 4. An Italian translation was printed *Florentiæ, A. Mischomini* 1593, 4. & *sine loco et anno.*

It appeared *Anglicè* from the press of CAXTON, 1474, and *sine anno* : as—

“THE GAME AND PLAYE OF THE CHESSE, &c.” Caxton in his address to “George duc of Clarence, Erle of warwyck and of Salisburie, &c.” after other introductory matter thus expresses himself:—“Therefore J have put me in deuoyr to translate a lityll book late comen into myn handes out of frensh in to englishe, In which J fynde thauctorites . dictes . and stories of auncient Doctours Philosophes Poetes and of other wyse men whiche been recounted & applied vnto the moralitie of the publique wele as well of the nobles as of the comyn peple after the game and playe of the chesse, &c.—This booke conteyneth iiii. traytees, The first traytee is of the Jnuencion of this playe of the chesse, &c. the seconde traytee treteth of the chesse men. The thirde traytee is of the offices of the comyn peple. The iiij traytee is of the meuyng and yssue of them, &c.” (Each treatise is divided into several chapters.)

“This book,” says AMES, “has been compared with ‘Recueil des histoires de Troyes,’ 1464, as well as with the translation thereof by Caxton, printed at *Cologn* 1471, and a perfect resemblance found between them in the mauner of printing. Not only the page itself but the number of lines in a page, the length, breadth, and the intervals between the lines are alike.” It is however generally supposed to have been printed in England, and to be the earliest fruit of the English press. (*See the Harleian Catalogue, No. 4048.*)

*Le Livre des saints Anges, composé par F. FRANCOIS EXIMINES. 4. Michel le Noir.*

*Iterum* 1518, 4. *Idem.*

FRANCISCUS XIMENIUS, a Spanish cordelier and bishop, flourished *circa* 1400. Cave terms him "Episcopus Elnensis & Pseudo-Patriarcho-Hierosolymitanus." His "*Liber insignis de Natura Angelicâ*" was printed in the original, *Compluti* 1527. There is a translation *Genevæ* 1478, fol. The old French translator writes "EXIMENES" for "XIMENES." Oliver Maillard in his "*Sermons de la Passion*," where he cites him, writes always "Franciscus de Chimenis," in which he conforms to the Spanish pronounciation of the name Ximenes. Thus M. de la Monnoye, who says the treatise on Angels has been mistakenly attributed to the celebrated cardinal Ximenes.

*PETRI REGINALDETI Speculum finalis retributionis. 8. P. le Dru.*

*Iterum* 1509, 8. Caspar Philippe.

*HORATHI Opera Ascensianis asteriscis illustrata. 8. in ædibus Ascens.*

*JUVENALIS fam. Commentum cum Ant. Mancinelli explanatione, &c. 4. Ibid.*

*Navis stultifera a SEBASTIANO BRANT primum ædificata: deinde ab JACOBO LOCHERO latinitate donata, et demum ab JODOCO BADIO ASCENSIO vario carminum genere illustrata. 4. with figures, in Ædibus Ascensianis. (Ante sub anno 1497.)*

*P. VIRGILII Mar. Bucolica & Georgica, cum opusculis. fol. Ibid.*

*LAURENTII VALLENSIS in latinam Novi Testamenti interpretationem ex collatione Græcorum exemplarium adnotationes (edente Erasmo Roterodamo.) fol. Ibid.*



*POLYDORI VIRGILII de Inventoribus rerum Libri tres. 4. In Campo gaillardo.*

*Reprinted 1516, 4. Jean Petit.—1528, 4. R. Steph.*

The “*Proverbiorum Liber*” of this author was printed Parisiis 1508, 8. Jean Petit. Panzer notices no impression of his “*Anglicæ Historiæ Libri XXVI.*” except that edited by S. Grynæus, *Basileæ*, *Bebelius* 1534, fol. POLYDORÉ VIRGIL, a native of Urbino, came into England in the reign of Louis XII. of France. He continued there till 1550: when being of an advanced age, Edward VI. permitted him to retire to his own country, without forfeiture of his English benefices. He wrote in elegant Latin; but his history of England is considered very inaccurate. His other most celebrated work is the treatise “*de Inventoribus Rerum.*” He is accused of detailing inaccurately even the affairs of Henry VIII, in whose reign he wrote. Hence the following epigram:—

VIRGILII duo sunt, alter MARO, tu POLYDORÉ

Alter; tu MENDAX, ille POËTA fuit.

Whear says his inaccuracy was occasioned by his ignorance of the English language. *Vide Du Verdier and Pope Blount.*

*FASCICULUS TEMPORUM en Francois. Les fleurs et maniers de temps passes: et des faitz merueilleux de Dieu tant en l'ancien testament, comme au nouveau. Et des premiers Seigneurs Princes & Gouverneurs temporelz en cestuy monde. De leurs gestes & desfine-ment jusques au present. fol. with wood cuts. Jehan Petit.*

A translation of the “*FASCICULUS TEMPORUM*” originally composed in the Latin language by the

Chartreux "WERNERUS ROLEWINCK de Laer, en Westphalie." This author first terminated his chronicle at the year 1470; afterwards continued it to 1484, *aut ultra*. He died *anno* 1502. The French translator was PIERRE FARGET, an Augustine monk. It appeared "Gallice" *Genevæ* 1495, fol.

*PLATINÆ hystoria de vitis pontificum periucunda diligenter recognita: et nunc tantum integre impressa.*

8. Fr. Regnault.

*De Continentia Sacerdotum sub hac questione nova Utrum papa possit cum sacerdote dispensare ut nubat.* par M. N. BOUSSART, 4. Rad. Laliseau.

DE BURE terms this a very singular and uncommon tract.

*P. OVIDII NAS. Fastorum Libri V. per F. Andrelinum recogniti.* 4. N. de Pratis.

*La Louange des ROYS de France.* 8. Eust. de Brie.

This work was reprinted Par. 1507, 8. Eustace de Brie. It is ascribed to ANDRE DE LA VIGNE, who is said to have rendered himself equally conspicuous as a soldier and an author. He was secretary of Anne de Bretagne, the wife of Charles VIII. and assisted in composing "une Histoire de Charles VIII." of which there is a modern impression executed "au Louvre" in fol. with notes, &c. by Denys Godefroy. See mention of his "Verger d'honneur" also *sub anno* 1495.

*Les folles entreprises par PIERRE GRINGORE.* 8. goth.

De Bure notices a copy on vellum in the collection of le Duc de la Valliere. Perhaps other pieces of this

author which are numerous, and many of them without date and printer's name, might issue from the same press. For their titles the reader may consult De Bure. I shall mention that "PIERRE GRINGORE dit Vaude-ment" was herald at arms to the duke de Lorraine. His first known work is of the date 1500, intitled "Le Chateau d'Amour," Par. 8. goth. unknown to Panzer. His principal occupation was that of "Compositeur," "Historien," and "Facteur de Mystères ou Comédies" in which he acted personally. His principal piece "Le Jeu du Prince de Sots & Mere Sotte," was acted at Par. *an.* 1511. This morality and farcé was represented by express order of Louis XII. during his disputes with Pope Julius II. The author played the part of "Mère Sotte," which name he constantly bore. His device is said to have been "Tout par raison, raison par tout, par tout raison." His name is frequently disguised by an acrostic: his productions generally moral: his versification and style more clear and intelligible than those of most writers of the same period. (*y*)

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(*y*) French bibliographers mention also "Sotties en rime françoise & à huit personnaiges, par Pierre Gringore," 8. goth. sans date. "Le Nouveau Monde avec l'Estrif mis en rime françoise & par personnaiges," 8. goth. sans date. De Bure says this also is by some attributed to P. Gringore, by others to Jean Bouchet. He adds that both the last mentioned pieces are very rare, and much in request, and that he had seen copies printed on vellum. The editors of Du Verdier say—

"Le Nouveau Monde avec l'estrif

"Du pourveu et de l'electif, &c."

Is a lively piece of a dramatic kind, against the abrogation of the Pragmatic Sanction; said in the N. Menagiana to have been performed *anno* 1508, in the reign of Louis XI. some say in



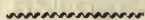
*LES CENT NOUVELLES NOUVELLES. 4. Nicolas desprez pour Jehan petit.*

Unknown to PANZER: who notices only an impression *Lugduni*, 4. *sine anno*; and Parisiis, Veuve Trepperel, *sine anno*. Other bibliographers ascribe to Verard an impression, fol. goth. without date, which is considered as the earliest of this popular work. The last edition I believe to be that in 8. *Cologne* (i. e.) *Amsterdam* 1701, 2 tom. *avec figures*. Of the abovementioned impression *anni* 1505, a fine copy was in the collection of Mr. Roscoe. The initial L in the title is singularly ornamented with heads and figures, so as to occupy a large space. On the reverse of the title is a large wood cut, apparently representing the author dictating to a scribe, and an angel or genius above, communicating with the dictating figure. Each "Nouvelle" has also a rude cut prefixed, probably relating to the subject of the story.

The "CENT NOUVELLES NOUVELLES," many of which are founded upon Italian invention, are "tales full of imagination and gaiety; and the style of them most *naïve*, and agreeable." Much of the pleasure derived from their perusal MR. DUNLOP thinks owing to the "wonderful charm of the old French language." They have formed the models of "Les Contes de la Reine de Navarre," and many other French works of this description. FONTAINE in particular made them the subjects of his frequent imitation. The "Cent

that of Louis XII. The dialogue is without order, consisting more of declamation than reasoning. The pope, who is one of the speakers, expresses himself always in bad Italian; and indeed the French is scarce intelligible.

Nouvelles" were translated, as Mr. Dunlop informs us, into ENGLISH, under the title of "A HUNDRETH MERY TALES," 1557. He says the version was a fashionable work in its day, but is now lost.



## M.D.VI.

*Les Regles de bien vivre selon Maitre JEHAN JARSON.*

4. *Antoine Verard.*

Amongst the very numerous treatises of GERSON we find "De modo vivendi omnium fidelium," printed *bis*, *sine loco et anno*, 4. Hence probably "Les Regles, &c." abovementioned: and "La Doctrine de bien vivre," *Brugis, Colard Manson, sine anno.* (*Ante sub anno 1494.*)

*L'Art de Fauconnerie et des Chiens de Chasse par GUILLAUME TARDIF.* 4. *Ant. Verard.* (*Ante sub anno 1492.*)

*HEURES a l'usage de Poitiere. (en latin) cum figuris,*  
8. *Simon Vostre.*

*MISSALE Coloniense. fol. Wolfgang. Hopylius.*

*DIURNALE Ecclesiæ Traiectensis.* 8. *Idem.*

*Les Loups ravissans par ROBERT GOBIN. with figures,*  
4. *Mich. le Noir.*

*Iterum, Ant. Verard, 4. sine anno.*

ROBERT GOBIN is styled "Doyen de Chretienité de Laigny sur Marne," *Claruit circa 1505.* His book, viz. "Les Loups ravissans autrement Doctrinal moral,"

is partly "en prose" and partly "en rime." The impression of Verard contains fifty leaves. La Croix du Maine says this work speaks with more freedom of the ecclesiastics, than any other which he had ever seen written by persons of that profession.

*Le Pelerin de vie humaine composé en rime par GUILLAUME DE GUILLEVILLE, et apres a été mis dernièrement en prose, en forme, qui s'ensuit. 4. Mich. le Noir.*

GUILLAUME DE GUILLEVILLE is denominated "moine de Chaliz." The original work appears to have been thus intitled—"Le Romant des trois Pelerinaëges. le premier est de l'homme durant qu'est en vie. le second de l'ame separée du corps. le tiers est de notre Seigneur Jesus. Par. chez Maitre Barthole et Jehan Petit," 4. There were two impressions *Lugduni, Matth. Husz* 1485, 4. 1494, *fol. avec figures*. The author was born *circa* 1295, and wrote his romance abovementioned *circa* 1330. This work was very favourably received at its first appearance; and was turned into prose at the request of Jeanne de Lavac, queen of Jerusalem and Sicily, &c. Ant. Verard gave a new impression in prose, Par. 1511, fol.

DE BURE notices also an impression of this "Romant" Par. 4. goth. *sans date*, held in great request. There was a magnificent copy on vellum in the collection of le Duc de la Valiere. I have mentioned "Le Pelerinage de l'Ame" *sub anno* 1480; from which the spiritual romance under our present consideration appears essentially to differ. Not only in early ages, but in later also, mankind have been found less willing to be instructed by abstract reasoning, than by fables or similitudes. Hence the popularity of these old religious



fictions.—The “PILGRIM’S PROGRESS” of our days, confessedly excels all other productions of its kind: and though some have endeavoured to trace its prototype in earlier works, it was probably, a perfectly spontaneous and original effort of the genius of its unlettered author.

*M. ANN. LUCANI Pharsalia cum gemino Commentario Jo. Sulpitii Verulani et Jod. Badii Ascensii. fol. Joan. Parvus.*

*ANTONII DE RAMPEGOLIS Figuræ Biblicæ, sive moralitates in S. S. Scriptur. ordine alphabetico dispositæ. 8. Fr. Regnault. (Ante sub anno 1497.)*

*LUCANI Pharsalia cum notis Chapusoti et Thiboust. 4.*

*BIBLIA LATINA. fol.*

*JUSTINI Historia. L. FLORI Epithomata in X. T. Livii Decades. A. SEXTI RUFFI de historia romana opus. fol.*

#### M.D.VII.

*Epistolæ S. PAULI, gallice, cum glossis. fol. Antoine Verard.*

*BIBLIA cum pleno apparatu summariorum, &c. 4. P. Pigouchet.*

*Histoire des nobles & vaillans Chevaliers nommez MILLES ET AMY. 4. Michel le Noir, a l’enseigne de la rose blanche couronnee. (Inter Libros sine nota anni ante 1500.)*

The "Cat. de la Valiere," vol. 11, p. 622, notices two impressions with the name of Verard: one of which, printed on vellum, is most beautifully decorated with 52 miniatures. This was from the collection of Honoré d'Urfé.

*PRAGMATICA SANCTIO ; cum commentario. 8. Andr. Bocard.*

STET liber hic, donec fluctus formica marinos  
Ebibat, et totum testudo perambulet orbem.

*M. T. CICERO de officiis. de amicitia. de senectute. Paradoxa. 8. Ex officina Ascensiana.*

*P. AULI PERSII familiaris explanatio cum Jo. Britannici interpretatione. 4. Ex eadem.*

*Opera VIRGILIANA docte et familiariter exposita. fol. Ex eadem.*

*BEDA de temporibus seu de sex ætatibus. 4. in Bellovisu pro Johanne Petit.*

*GUILHELMUS (Parisiens.) de Claustro anime. HUGONIS de S. VICTORE de Claustro anime libri IV. 4. Excudit Henricus Stephanus.*

*EPISTOLÆ Apostolorum et Apocalypsis. 8. Idem.*

*CORPUS Juris Canonici. 4. Th. Kerver.*

*POMPONIUS MELA de totius Orbis descriptione. 4. Egidius Gourmont.*

*M. T. CICERONIS Officia, Cato, Lælius, Paradoxa ab Erasmo adnotata. 8. Idem.*

*Le Triomphe de neuf Preux & de leurs Triomphe..*  
fol. Michel le Noir. (unknown to Panzer.)

FAVYN (p. 1686 de son Theatre d'Honneur et de Chevalerie) gives the names of these "neuf Preux" or nine worthies: viz. Joshua, Gideon, Sampson, David, Judas Maccabeus, Alexander the Great, Julius Cæsar, Charlemagne, and Godfrey de Bouillon. This is a remark of M. de la Monnoye.

DE BURE (Cat. de la Valiere) mentions an impression of this work, to which is added "L'Histoire de Bertrand du Guesclin," *Abbeville* 1487, fol. goth. the first edition very rare. The life of the constable Du Guesclin, a French hero of romantic valour, who lived *inter* 1311 and 1380, is very interesting, and includes many particulars relating to our early wars with France. It was composed first by Menard *anno* 1387; next by Du Chastelet, Par. 1666, fol.; lastly by de Berville, Par. 1767, 2 vols. 12.



#### SINE NOTA ANNI SED ANTE M.D.

*CRISPI SALLUSTII libri de conjuratione Catilinæ, et de bello Jugurthino, cum Ciceronis invectivis in Catilinam.*  
*Per magistrum Udalricum cognomento Gering. 4.*

*M. T. CICERONIS Orationes contra Catilinam, &c. 4.*  
*Gering ut videtur.*

*ÆNEÆ SILVII Poetæ Laureati (Pii II.) disputatio de Curialium miseria. 4. Gering. (Sub anno 1476, 1497, etiam 1489, Alain Chartier.)*

Of the Egloges of ALEXANDER BARCLAY, prest, (mentioned *sub anno* 1497) the "first thre conteineth



the miseries of courtiers and courtes, of all Princes in generall. The mattier whereof was translated into Englyshe by the saied Alexander in forme of dialogues, out of a boke named in Latin, *Miserie curialium, &c.*" These "Egloges" were printed by HUMPHREY POWEL, 4. *sine anno*. For other early editions consult also Ames and Herbert, pp. 579, 797, 1761, &c.

*POGGII Florentini, &c. facetiarum liber. Facetiæ morales LAVRENTII VALLENSIS, aliàs Æsopus Græcus per dictum L. Vallam translatus. Et FRANCISCI PETRARCHÆ de salibus virorum illustrium ac facetiis. Par. (Verisimiliter circa an. 1477, 78.) Gering, aut Cesaris & Stol, 4.*

*ROBERTI GAGUINI Ars versificatoria. 4.*

In laudem petri Cesaris artium liberalium magistri. Et Johannis Stol. Impressorie artis peritissimorum auctorum. Roberti gaguini Epigramma.

"HOS QUOCIENS summes lector uenerande libellos:  
Artificum tociens semper amabis opus  
Quod cita uix poterat perscribere dextra quotannis:  
Mense dat ars, nec inest sordida menda libro.  
Pluris erat nuper calamo ruganda papyrus  
Quam modo pregrandis ueniat ipse codex  
Hoc tulit inuentum foelix germania terris.  
Artis et ingenii nobile scema sibi."

There was another impression of the "Ars versificatoria" of R. Gaguin, with his "Epigrammata varia" subjoined, *char. goth.* 4. It has the "Iconismus 3. scutorum," with the motto "Honneur au Roy et a la Cour, &c."

*P. TERENTII Afri Comoediæ. Paris. in vico S. Jacobi, sub signo Follis Viridis. (circa an. 1476.) fol.*

*L. CRISPI SALLUSTII libri de bello Catilinario et Jugurtino, &c. In fine, fol. 28, Versus octo leguntur, quorum ultimus "Itur ut in facinus et labat omne decus." char. P. Cesaris, 4.*

*FRANCISCI FLORII FLORENTINI de amore Camilli et Emilie Aretinorum. Accedit Libellus de duobus amantibus Leonardi de Guischardo et Sigismunda Tancredi filia, ex Boccacio transfiguratus in lat. serm. per Leon. Aretinum. (Cesaris & Stol, circa an. 1475,) 4.*

At the end of the former tract the words "Francisci Florii Florentini de duobus Amantibus liber feliciter expletus est Turonis: editus in domo Dom. Guillermi Archiepiscopi Turonensis prid. Kal. Jan. A. D. millesimo quadringentesimo sexagesimo septimo," seem to have occasioned some perplexity to Bibliographers. But Panzer considers the word "*editus*" here, to refer not to the year when this tract, "*ex typographi officina, sed ex auctoris museo prodiit.*"

*Quatuor novissimorum liber, de morte videlicet, penis inferni, juditio et celesti gloria, quem plerique (CORDIALE compellant. (Cesaris & Stol, circa an. 1473,) 4.*

The first edition of the CORDIALE was printed *Coloniæ* by *Petrus de Olpe*, 1477, fol. There were upwards of twenty, ante 1500; but the preceding was the only Parisian impression.

Anno 1478 it was printed in English by CAXTON, under this title—"THE BOKE NAMED CORDIAL; OR

MEMORARE NOVISSIMA:" which treateth of the four last things, and begins with a short exhortation, thus—"Al Ingratitude vtterly setting apart, we owe to calle to our myndes the many folde gyftes of grace, with the benefaittis that our lorde of his moost plentieuouse bonte hath ymen vs wretches in this present transitoire lif, &c." Caxton's epilogue at the conclusion says—"This book is thus translated out of Frenshe into our maternal tongue by the noble and vertuose lord Anthoine Erle Ryuiers, Lord Scales, &c. Vncle & gouernour to my lord prince of wales." And after relating the diuers "pilgremagis" of this nobleman, and the large indulgence and grace procured by him from the pope "vnto the Chapel of our lady of the pieue by seint stephens at Westmestre," he adds—"Yet ouer that tenriche his vertuous disposicion, he hath put him in deuoyr at all tymes when he might haue a leyser. whiche was but startemele to translate diuerse bookeꝝ out of French into English. Emong other passid thurgh myn hoñde the booke of the wise sayinges or dictes of philosophers, & the wise & holsom prouerbis of xpristine of pyse set in metre. Ouer that hath made diuers balades ayenst the seuen dedely synnes. Furthermore it semeth that he conceiueth wel the mutabilite and the vustableness of this present lyf. and that he desireth with a greet zele and spirituell loue our goostly helpe and perpetuel saluacion. And that we shal abhorre and vtterely forsake thabhominable and dampnable synnes, whiche comunely be vsed now a dayes, as Pride, periurye, terrible swering, thefte, murdre, and many other. Wherefore he took vpon hym the translating of this present werke named Cordyale, &c." Another impression of the book named "Cordyall," without date, was executed by Wynken de Worde. It has two wooden



prints at the beginning and end, representing the horrors of deadly sin, and the story of Dives and Lazarus. (*Harl. Cat. No. 6916.*)

*GUILLERMI TARDIVI Aniciensis Rhetorice Artis ac Oratorie Facultatij Compendium. 4.*

The work is char. rom. Cæsar's & Stol, *ut putatur*.

*C. JULIUS SOLINUS de situ Orbis ac Mirabilibus mundi. 4. charact. eorundem.*

Some rude verses of the bishop of "Saintes" (Lodoici xantonensis episcopi) are found annexed to this volume, of which Tardif was the editor. DU VERDIER and his annotators consider it as one of the earliest fruits of the French press. A copy of this edition of SOLINUS, denominated "très-belle & très-rare," was preserved in the library of M. de Bequigny.

*Summa Rethorice condita per egregium P. DE LA HAZARDIERE nacionis normanie rothomagensium canonicum. 4. char. corund.*

*BIBLIA gallica glossata. Ant. Verard, fol.*

*Iterum sine anno, M. le Noir, 4.*

Of these two editions *sine anno*, LE LONG seems to give the priority to that of Le Noir. He considers them both as re-impressions of the "Bible Hystoriale or Historiée," translated by GUIARS DE MOULINS from the "Historia Scholastica" of Pierre le Mangeur; and revised by JEAN DE RELY, as noticed *sub anno* 1487. Verard's impression *sine anno* has a new preface, in which it is asserted, that to this French translation nothing has been added which is repugnant to the verity of the Latin copies; nothing omitted "*nisi ea quæ*

transferri minimè debent ;” that the version is intended not for the learned but the illiterate, “pro laicis et idiotis Regularibus ac Heremitis qui literas non didicerunt.” Le Long enumerates many subsequent impressions by Verard and others.

*PSALTERIUM gallice. Ant. Verard, 8.*

*PSALTERIUM Gallicum cum glossis N. de Lyra gallice reddita ab eo qui hanc editionem curavit cum ejus epistola ad Carolum VIII. Circa an. 1478, typis P. de Rouge, 4.*

These are the only Parisian “Psalteria” mentioned by Panzer, *ante* 1500. There is “Le PSAUTIER NOTRE DAME,” (probably a “Psalter” *titulo tenus* only) said to be translated from the Latin of ALAIN DE LA ROCHE, a German jacobin, or rather a Breton, *natus circa* 1428, *mort. circa* 1475 ; printed Par. Jean Jehannot, 16. *sine anno*. This translation is now very rarely, or rather not at all to be met with. It was suppressed by the jacobins, who were aware that the simplicity of the old language augmented the ridiculousness of those narrations with which the book abounds. They alledge that these pious fables, originally invented with a good intent, and calculated in remoter ages (“dans un temps de simplicité”) to edify “les bonnes ames,” would at present produce an effect quite opposite. They moreover pretend that these fictions, softened down by the name of parables, are to be understood mystically, and not in a literal sense. *Bibliothèque de Jacobins, Art. “Alanus de Rupe,” (M. de la Monnoye.)*

*BOCCACE des nobles malheureux. Ant. Verard, avec figures, fol. (Sub anno 1483.)*

*Le Livre de Decameron, ou BOCCACE des cent nouvelles. avec figures, fol. A. Verard. (Sub anno 1485.)*

These are the translations by LAURENT DU PREMIER-FAIT; who also translated into French, "Cicero de Senectute, et de Amicitia;" whence the early English versions of these treatises printed by CAXTON in 1481. "Thus endeth the boke of TULLE of OLD AGE, translated out of latyn in to frenshe by laurence de primo facto . . . and emprynted by me symple persone William Caxton into Englysshe, &c." (*Ames, p. 32.*)

*L'incarnation et nativité de nostre Seigneur. Laquelle fut montrée par personnaiges ainsi que cy apres est escripte l'an mil cccc. LXXIII. Les festes de Noel en la Ville de Rouen dedans la neuf Marchié. (Char. ut videtur Ant. Verard, fol.) Vid. sub anno 1490, Art. "Mystere."*

*Les GESTES Rommaines. 4. Verard. Sub anno 1499.*

Of this translation by R. GAGUIN, of the "GESTA ROMANORUM," Ant. Verard appears to have given more than one impression, "*avec figures*," 4. *sine anno*:—M. le Noir another in fol. *anno 1515*. Of the Latin original, some think there was an impression prior to that *anni 1473*, which PANZER considers as the earliest. Sixteen impressions *ante 1500*, evince the extreme popularity of the work. That *anni 1488*, fol. *sine loco*, is said to be most esteemed.

MR. WARTON in an interesting dissertation prefixed to vol. 3, of his "*Hist. of Eng. Poetry*," attributes the "GESTA ROMANORUM" (as I have elsewhere observed) to the pen of PETRUS BERCHORIUS, (Pierre Bercheur of Poictou) who died prior of the Benedictines at Paris, *anno 1362*. This is reported by GLASSIUS, in his



“*Philologia Sacra* :” and Mr. Warton thinks that the character of other works extant by the same Berchorius confirms the tradition. These are—I. “REDUCTORIUM MORALE super totam Bibliam. in XXIV. books.”—II. “REPERTORIUM MORALE.”—III. “DICTIONARIUM MORALE.”

WARTON asserts, that “at the commencement of typography WYNKEN DE WORDE published this book (viz. *Gesta Romanorum*) in English”—that “this translation was reprinted by one ROBINSON in 1557”—and that “afterwards of the same translation there were *six impressions* before the year 1601.” He adds too, that there is an edition in black letter so late as the year 1689. (*Dissertation. ut supra.*) Mr. Dibdin, I observe, seems to express a doubt whether these English *GESTA* were ever printed.

*LUDOLPHI Carthusiensis vita Christi gallicè. fol. goth. Verard.*

This work, which was translated by “frere GUILLAUME SEMÉNAUD,” a Franciscan, is ornamented with wood cuts. It appeared also *Par.* 1490, and *Lugduni.* 1493. The original work of LUDOLPHUS DE SAXONIA (*Argent.*) 1474, *Colon.* 1474, *Parisiis* 1497, *fol. et alibi.*

*RÉCUEIL des HISTOIRES TROYENNES. fol. Antoine Verard, avec figures, char. goth. circa 1498.*

*Iterum, Verard, sine anno.*

PANZER (*Index, vol. 5*) seems to confound this work with “L’Histoire de la Destruction de Troye la Grand,” noticed *sub anno* 1480. The “recuyel” is however distinguished from it both as being in prose and comprehending a greater extent of subject. The

title bespeaks it to be the original of CAXTON'S "RECUYEL OF THE HISTORYES OF TROY," which is the first book known to have been printed by him in the English language. This book, he says, was "composed and drawen out of diuerce bookes of latyn in to frensshe by the ryght venerable persone and worshipfull man. Raoul le ffeure. præst and chapelayn vnto the ryght noble glorious and myghty prynce in his time Phelip duc of Bourgoyne of Braband &c In the yere of the Incarnacion of our Lord god a thousand foure honderd sixty and foure, And translated and drawn out of frenshe in to englysshe by Willyam Caxton mercer of the cyte of London, at the comaundement of the ryght hye myghty and vertuose Pryncesse hys redoubtyd lady. Margarete by the grace of god Duchesse of Bourgoyne of Lotryk of Braband &c, Whyche sayd translacion and werke was begonne in Brugis in the Countee of. fflaundres the fyrst day of marche the yere &c a thousand foure honderd sixty and eyghte, And ended and fynysshid in the holy cyte of Colen the .xix. day of septembre the yere of our sayd lord god a thousand foure honderd sixty and enleuen, &c."

The original work of RAOUL LE FEUBURE, who flourished according to Du Verdier *anno* 1464, is said also to have been first printed by Caxton, *Cologne* 1471. (*Vid. Ames, p. 3.*) Of this circumstance Caxton himself furnishes no notice. He says that "to eschewe slouthe and ydlenes" he "toke a frenshe booke and redde therin many straunge and meruellous historyes where in (he adds) I had great pleasyr and delyte, as well for the nouelte of the same as for the fayr langage of the frenshe whyche was in prose so well and compendiously sette and wrëton whyche, me thought I vnderstood the sentence and substance of euery mater,

And for so moche as this booke was newe and late maad and drawen in to frenshe and neuer had seen hit in oure englissh tonge, I thought in my self hit shold be a good besynes to translate hyt into oure englissh, to thende that hyt myght be had as well in the royaume of Englund as in other landes, and also for to passe therewyth the tyme and thus concluded in my self to begynne this sayd werke, and forthwith toke penne and ynke and began boldly to renne forth as blynde bayard in thys presente werke whyche is named the recuyel of the troyan historyes And afterwarde whan I rememberyd my self of my symplenes and vnperfightnes that I had in bothe langages, that is to wete in frenshe and in englissh for in france was I neuer, and was born and lerned myn englissh in kente in the weald where I doubte not is spoken as brode and rude englissh as in any place of Englund and haue contynued by the space of .xxx. yere for the most parte in the contres of Braband . flandres holand and zeland &c...y fyll in dispayr of thys werke and purposid no more to haue contynuyd therein, &c.” Caxton nevertheless at the instance of the duchess of Burgoine, persevered in his undertaking, and concludes the third and last book by—“Praying her said grace and all them that shall rede this book not to desdaigne the symple and rude werke. neither to repleye against the sayyng of the maters towchyd in this book, thauwh hyt acorde not vnto the translacion of other which haue wreton hit, ffor dyuerce men haue made dyuerce bookes, whiche in all poyntes acorde not as Dictes . Dares . and Homerus for dictes & homerus as grekes sayn and wryten fauorably for the grekes, and gyue to them more worship than to the troians, And Dares wryteth otherwyse than they doo, And also as for the propre names, hit is no wonder that



they acorde not, ffor some oon neme in thyse dayes haue dyuerce equyuocacions after the contrees that they dwlle in, but alle acorde in conclusion the generale destruccion of that noble cyte of Troye, And the deth of so many noble prynces as kynges dukes erles barons. knyghtes . . . . which may be ensample to all men during the world how dredeful and Jeopardous it is to begynne a war, &c.—Terfore thapostle saith all that is wretton is wretton to our doctrine, whyche doctryne for the comyn wele I beseche god may be taken in suche place and tyme as shall be moste nedefull in encrecyng of peas loue and charyte whyche graunte us he that suffryd for the same to be crucyfyed on the rood tree, And saye we alle Amen for charyte.” To the end of this singular book are subjoined fourteen Leonine verses, the most intelligible of which are these in the commencement:—

PERGAMA flere volo . fata danais data solo

Solo capta dolo . capta redacta solo

Causa mali talis . meritrix fuit exicialis

femina letalis . femina plena malis. &c.

“GUIDO DE COLUMNA,” saith Mr. Warton, “a native of Messina in Sicily, engrafting on DARES and DICTYS many new romantic inventions which the taste of his age dictated, and which the connection between Grecian and Gothic fiction easily admitted;—at the same time comprehending in his plan the Theban and Argonautic stories from OVID, STATIUS, and VALERIUS FLACCUS, compiled a grand prose romance in Latin, containing xv. books, and intitled in most manuscripts “*Historia de Bello Trojano*.” . . . Dares Phrygius and Dictys Cretensis seem to have been in some measure superseded by this improved and comprehensive history of the Grecian heroes: and from this period ACHILLES, JASON,

and HERCULES were adopted in romance, and celebrated in common with LANCELOT, ROWLAND, GAWAIN, OLIVER, and other Christian champions whom they so nearly resembled in the extravagance of their adventures. This work abounds with oriental imagery; of which the subject was so extremely susceptible. It has also some traits of Arabian literature. The Trojan horse is a horse of brass: and Hercules is taught astronomy, and the seven liberal sciences. Hence CHAUCER'S Trojan horse, &c. It was professedly paraphrased by LYDGATE in the year 1420, in a prolix English poem called "THE BOKE OF TROYE, &c." at the command of king Henry V. and became the groundwork of a new compilation on the same subject written by RAOUL LE FEURE, chaplain to the duke of Burgundy, in the year 1464; and partly translated into English prose in the year 1471, by CAXTON, under the title of the "RECUEIL, &c." (*Hist. of Eng. Poetry*, vol. 2, p. 127.)

In the Cat. de la Valliere, No. 4087, will be found a particular description of a most superb manuscript of "Le Recueil des hystoires de Troyes." On this occasion De Bure notices the early popularity of the work, the preceding translation by CAXTON, and "une traduction Flamende," which he says closely follows that of Caxton.

*Le Roman de JASON et MEDEE, contenant differentes  
Avantures chevaleresque et amoureuses. char. got. fol.*

PANZER places this amongst the "*Libri indicio anni, loci, et typographi destituti.*" It is however very probably from an early press of Paris, being certainly as the Cat. de la Valliere (No. 4085) acknowledges, a work of RAOUL LE FEVRE, whom I have mentioned in the

preceding article. It was reprinted Par. Phil. le Noir 1528, 4. goth. with some variation of title, (*Cat. de la Valliere, No. 4086*) viz. "L'Histoire du preux et vaillant Chevalier Jason, fils au noble Roy Eson, & de sa mie Médée (par Raoul le Fevre.)

The BOOK OF JASON printed by CAXTON *anno* 1475, is doubtless a translation of the beforementioned French romance. "For asmoche as late by the comaundement &c. J translated a boke out of frenssh into Englissch named RECUYEL of the histories of Troye, in whiche is comprehended how Troye was thries destroyed, and also the labours & histories of Saturnus, Tytan, Jubyter Perseus and Hercules, & other moo therin rehersed, but as to the historie of Jason, towchyng the conquest of the golden fiese, myn auctor hath not sett it in his boke, but breuely and the cause is for asmoche as he hadde made before a boke of the hoole lyf of Jason, whiche he presented vnto the noble Prynce in his dayes Philip Duc of bourgoyne, &c. . . . Therefore under the proteccion & suffraunce of the most hyghe puissant and xpen king, my most dradde natural liege Lord Edward by the grace of god kyng of englond and of Fraunce, and lord of Jrland, J entende to translate the said boke of thistories of Jason, followyng myn auctor as nygh as J can or may not chaungyng the sentence, ne presumyng to adde ne mynusshe ony thing otherwyse than myne auctor hath made in Frensshe." Thus Caxton himself has shewn us that the "Book of Jason" is supplementary to the "Recueil," and both translated from the French original of the same author Raoul le Fevre. "Finally, of this sayd litil boke," Caxton says "not presumyng to presente it vnto his (the king's) hyghnesse, for asmoch as J doubte not his good grace hath it in frensh, which he wel vnderstandeth, but not displesing



his most noble grace J entende by his licence & congye & by the supportacon of our most redoubted liege lady, most excellent princesse the Queen to presente this sayd boke vnto the most fayr, and my moost redoubted yong lorde, My lord Prynce of Wales our tocomyng sourayne lorde, whom J praye god saue, &c. To thentent he may begynne to lerne rede Englisshe, &c."

*Les Oeuvres de SENEQUE translatez par maistre laurens de premier fait. fol. Antoine Verard.*

*Les XXI. Epitres d'OVIDE mis en rime Francoise par Octauien de St. Gelais, evesque d'Angoulesme. 4. Idem.*

LA CROIX DU MAINE mentions also "Les Eneides de Virgile," translated by OCTAVIEN DE S. GELAIS, and revised by Jehan d'Ivry, fol. goth. 1509, and according to Panzer Par. Nic. Couteau, 1529, fol. Of the "Heroides" of Ovid translated by him, there was also an impression by la veuve Trepperel, 4. goth. *sans date*; another 4. goth. avec figures, and "le Latin en marge;" besides others of uncertain place and date. He is said to have translated also some books of the "Odyssey," made after bad Latin versions, and to have intermingled his own crude thoughts in a style obscure, prolix, and abounding with barbarisms. To the same author is attributed "Le Sejour d'Honneur," a performance consisting of 26 feuilles, and inscribed to Charles VIII. It treats "de la Conduite de l'homme," &c. Of "La Verger d'Honneur" which some ascribe in part at least to his pen, I have made mention *sub anno* 1495. Other works attributed to this writer are mentioned by Du Verdier, viz. "La Chasse & Depart

d'Amours, ou il y a de toutes sortes de rimes, que l'on pourroit trouver," Par. 4. Phil. le Noir; and "Le six Comedies de Terence partie en rime partie en prose," impr. a Paris, fol. par Jean Petit 1539, and perhaps also by Verard *sine anno*. He translated the "Amours of Eurialus and Lucretia," of which work he makes mention in his "Sejour d'Honneur." (z) See also the next article. Having thus far noticed the works of this prelate, I shall subjoin what I further find recorded: that he spent his youth in dissipation and debauchery; but after a dangerous illness he entered upon a new career, viz. that of ambition, and procured an introduction at court; where his talents and poetry recommended him to Charles VIII, who obtained for him from pope Alexander VI. the bishopric of Angoulesme *anno* 1494. He died *anno* 1502, aged only 36 years.

(z) A copy of this work was lately in the library of W. Roscoe, Esq. It is thus intitled—"Sensuyt le sejour Dhonneur Compose par reverend pere en dieu messire Octavien de saint gelaiz Evesque d'angoulesme. Nouvellement imprime a Paris xxvi." The title is "en rouge et noir" alternately: has a large wood cut in the front, and another on the reverse. "Sensuit le prologue de Lacteur," with another curious wood cut. The work is in mingled verse and prose, and seems to be a sort of dialogue in which "LACTEUR," (the author) "FOL ABBVS," and "VAINE ESPERANCE," &c. are the speakers. The colophon thus:—"Cy finyst le sejour dhonneur qui traicte de la conduicte humain Nouvellement imprime a Paris per la veufue fere jehan trepperel. Et Jehan Jehannot imprimeur et libraire jure en luniversite de paris demourant en la rue neufue nostre dame a l'enseigne de lescu de france." A wood cut beneath, representing "L'ACTEUR." This work is in Gothic characters, 4.

*Le Livre des persecutions des Chrestiens de messire BONIFACE SIMONET, abbe du Moustier de Corne translaté de latin en françois par OCTAVIEN de S. GELAIS evesque d'Angoulesme par le commandement du Roi Charles VIII. chez Antoine Gerard (Verard.) 4.*

*ÆSOPI Fabulæ. circa an. 1487, 4. In fine:—*

*EGREGIUM Esopi librum feliciter istum*

*Petrus Leuet parisea impressit in urbe.*

*Commentaria magistri PETRI DE DSOMA in symbolum, Quicunque vult salus esse. P. Levet, foll. 18. 4.*

*Les faiz maistre ALAIN CHARETIER. In fine:—Finissent les Faicts, Dictes et Ballades de Maistre Alain Chartier. With wood cuts, P. le Caron, (circa an. 1484) fol. Vid. sub anno 1489.*

*OFFICIUM B. Marie Virginis cum Missa ejusdem et septem Psalmis poenitential.—cum officio Defunctorum, sancte Crucis et sancti Spiritus, &c. wood cuts and ornamented margins, 8. Tielman Kerver.*

*BIBLIA cum Concordantiis. 8. Idem.*

*OVIDIUS de remedio amoris cum commentar. 8. Phil. Pigouchet.*

*SENECÆ Tragoediæ. J. hlgman wilhelmus propositi & wolfgangus hopyl socii. 4.*

*“Ætas,” says PANZER, “colligitur ex Disticho TE balbi (Hier.) meminisse decet, qui codice multo Collato, hec tribuit munera tanta tibi.”*

*“BALBUS enim anno 1485, Lutetiam accessit.”*



*STATI PAPINII Neapolitani Sylvarum Libri V. 4.*  
*Par. (ut putatur circa 1498.)*

*PAULI ÆMILII VERONENSIS Canon. Eccl. Parisiensis  
 de rebus gestis Francorum ad annum 1110 Libri IV.*  
*Par. fol.*

*Iterum ad annum 1223, Libri VI. Par. ap Badium*  
*(circa 1500.)*

This history cost the author the labour of thirty years, and he so long employed himself in revision and correction; though it is not considered after all, as intirely correct, either as to the facts, sentiments, or diction. See the opinions of the learned *apud Sir T. Pope Blount*. Other editions from the press of Ascensius appeared *anno 1536* and *sine anno*. The author was in the reign of Lous XII. a canon of the church of Paris. He died *anno 1529*.

*Perjucundus (juuenum quoque mirum in modum demulcens animos) libellus quem nugarum Maximiani immitis Alexander (in doctrinali) intitulat. 4.*  
*Steph. Johannot & P. le Dru.*

“Hunc si parvo nummismate comparare cupis, venalem in vico sancti Jacobi reperies in domo quadam ante Mathurinos sita iuxta carnificem sanissimas (humano pro corpore) carnes vendentem.” *Sub anno 1489.*

*HEURES de Nostre Dame trad. en vers Francois. Par. 4.*

*Les Regnards traversans les perilleuses voyes de folles fiances du Monde, tiré des vers Latins de SEBASTIEN BRANT, en rime. Ibid. fol. Probably the impression of Verard. (see De Bure.)*

There were other impressions of this work, viz. Paris, *iterum, sine anno*—M. le Noir 1504, 4.—Denys Janot

1530, 4. The earliest edition was published under the name of SEBASTIEN BRANT, but the real author was JEAN BOUCHET. He was born *circa* 1475, and filled the office of "Procureur" at Poitiers. His very numerous works frequently exercised the presses of this age. Amongst those which were published, PANZER enumerates "Les anciennes & modernes Genealogies des Rois de France," *Poitiers* 1527, 4.—1531, 4.—1535, 4.—1536, 12. and Par. 1541. "Histoire et Chronique de Clotaire I, Roi de France," *Poitiers* 1517, 4.—1524, 4.—1527, 4. "Le Temple de bonne renommée," Par. Gal. du Pré 1516, 4. "La deploration de l'eglise militante," Par. Eustace 1512, 8. "L'Instruction du jeune Prince," Par. Idem. 1517, 4. "Le Panegyrique du Chevalier sans reproche," *Poitiers* 1527, 4. "Labyrinthe de Fortune," *Poitiers* 1522, 1524, 4.—Par. Al. Lotrian, 8. *sine anno*. "Les Triomphes de la noble et amoureuse Dame," *Poitiers* 1532., 1536, fol.—Par. Ambr. Girault 1536, fol. "Les exclamations et epitre de la noble Dame amoureuse," Par. Janot 1535, 8. "Opuscules de Traverser des voies perilleuses," *Poitiers* 1526, 4. "Les angoysses et remedes d'amour," *Poitiers* 1536, 12. "Les elegantes epitres extraits de Panegyrique du Louis de Tremouille," Par. Janot 1536, 8. "Rondeaux et xxv Ballades," Par. Idem 1536, 12.

Other works of this author were "LES ANNALES D'AQUITAINE," *Poitiers* 1524, 1531, 1535, fol. which, says DU VERDIER, is "un oeuvre extrêmement laborieux & plein de belles Histoires tres-memorables." Amongst all the old historical works of the kind, this is said to be most deserving of a Latin translation. There have been various other editions of these "Annales," but they are all rare. The latest and most valuable is

that *a Poitiers* 1644, fol. He composed at a late period of his age "Les Triomphes du Roi Francis I." *a Poitiers* 1550. I shall lastly mention "Les Epitres morales & familiares" of this author, of which there is an impression *Poitiers* 1545, fol. and which rude as they are (say the editors of Du Verdier) well merit perusal, for the particulars which they contain of contemporary authors, and those of the preceding century.

From "Les RÉGNARDS TRAVERSANS," the work first mentioned, BOUCHET obtained the appellation of "Le Traverséur." A passage in the work last particularized, viz. "Les Epitres &c." cited by M. Monnoye (*ap. Du Verdier*) shews not only the age at which "Le Traverséur" composed his "Regnards" &c. but also alludes to the quarrel which the publication of it occasioned between the author and our printer ANTOINE VERARD. Of his works, meaning in the order of composition rather than strictly of publication, he says

"LE PREMIER fut les Renars traversans  
L'an mil cinq cèns qu'avois vingt & cinq ans,  
Ou feu VERARD, pour ma simple jeunesse  
Changea le nom, ce fuit a lui finesse,  
L'institulant au nom de Monsieur Brand,  
Un Alemand en tout Savoir très-grand,  
Qui ne sut onc parler langue Française  
Dont je me tus sans pour ce prendre noise,  
Fors que marri je fus, dont ce Verard  
Y ajouta des choses d'un autre art,  
Et qu'il laissa très-grand part de ma prose,  
Qui m'est injure, & a ce je m'oppose  
Au châtelet où me pace fia  
Pour un present lequel me dédia."

In explanation of VERARD'S publishing the "Regnards traversans" under the name of SEBASTIAN BRAND,



and of the preceding lines, it must be observed that amongst the Latin poems of that German, *Argent.* 4. 1498, there is an elegy of an hundred verses addressed to Maximilian, king of the Romans, under the title of "ALOPEKIOMACHIA, de spectaculo, conflictuque vulpium:" and that on account of the circulation which the piece obtained at that period, VERARD thought the "Renars traversans" of Bouchet would find a more extensive sale, if given to the public under the name of SEBASTIAN BRAND. The mortified author in consequence of this treatment immediately instituted a process at law against the printer; whom he would not have failed to prosecute, had not Verard found means to appease him by a sum of money.

*La Chronique ou Histoire faite par le Rev. Pere en Dieu TURPIN, Archevesque de Rheims, l'un des Pairs de France, contenant les prouesses de Charlemagne et de son neveu Rolland. traduit de Latin en Francois par Robert Gaguin, par ordre du Roy Charles VIII. a Par. char. goth. 4.*

TURPIN or TILPIN *mort. an.* 794. This chronicle is thought to be a Spanish fiction. It was originally written in Latin. The fables which it contains were adopted by the early French historians, and they have found their way into "Les Chroniques de S. Denis." It was translated into French *circa* 1200: Gaguin translated it anew. The French translations appeared in print before the Latin original, which was first printed "dans le Recueil des Historiens d'Allemagne de Simon Schardius," *Francof.* 1566: afterwards by Jean Rubertus 1584. Gaguin's version had been published by order of Charles VIII. *Par. 4. goth. sans date*: reprinted in 1527. The old French translation before-mentioned was not published till 1583 in 8.

Gaguin has added “*beaucoup de Moralités & de Miracles que ne sont point dans le texte Latin.*” The manuscripts generally differ from each other. (See M. de St. Palaye’s notice &c. *Mem. de l’Acad. de B. Lettres : tom. vii. prem. part. p. 280.*)

*La LEGENDE DOREE en Francois. Par. char. goth. fol. Vid. sub ann. 1475, 1496.*

*Le PROPRIETAIRE en francois, with figures, fol. Ant. Verard. (Panzer tom. 4. p. 400.)*

This is a translation of the well known work “*DE PROPRIETATIBUS RERUM*,” originally composed by BARTHOLOMÆUS DE GLANVILLE, otherwise quaintly denominated “*BARTHELMEW GLENTUYLE*, descended of the noble familie of the Earles of Suffolke.” He was a Franciscan friar, and wrote this work in Edward the third’s time, about the year of our Lord 1366 (or 1360.) Ames & Herbert, p. 71, 72.

Of the Latin work there were many early editions, but PANZER acknowledges none *ante* 1480. Of this French translation, which JEHAN CORBICHON an Augustine monk made by order of Charles V. there were impressions *Lugduni annis* 1485, 1487, 1491, and 1500, all in fol. Amongst the rarest curiosities of the English press we may also place a translation by JOHN TREVISA, printed by WYNKEN DE WORDE in fol. *sine anno*. It preserves the Latin title “*BARTHOLOMEUS DE PROPRIETATIBUS RERUM.*” It is divided into 19 books, each containing several chapters. At the head of every book is a wood cut adapted to the ensuing subject. At the end—“*Endlesse grace. blysse. thankyng & praysyng vnto our lorde god Omnipotent be gyuen by whoos ayde and helpe this translacion was endyd at*

Berkeleye the syxte daye of Feuerer . the yere of our lorde. M. ccc. lxxxxviij . the yere of the reyne of kynge Rycharde the second . . . xxij The yere of my lordes aege syre Thomas lorde of Berkeleye that made me to make this Translacion xlvij.” Ames cites at full length the “Prohemium” which is in verse. We may content ourselves with a specimen—

PRAYSED be god whyche hath so well enduyd  
The auctor wyth grace de proprietatibus  
To se so many naturall thynges renewyd  
Which in his boke he hath compyled thus  
Where thurgh by redynge we may comfort vs  
And wyth conceytes dyuers fede our mynde  
As bokes empynted shewyth ryght as we fynde

By Wyken de Worde whyche thrugh his dyligence  
Emprentyd hath at prayer and desyre  
Of Roger Thorney mercer and from thens  
This mocion sprange to sette the hertes on fyre  
Of such as loue to rede in euery shire  
Dyuers maters in voydinge ydylnesse  
Lyke has this boke hath shewed to you expresse.

There appear to have been earlier impressions of this English translation, viz. *annis* 1494, W. DE WORDE, mentioned by Mr. Warton; 1498, Idem, in the Harleian library; (questioned by Ames)—1507, Idem; all in folio—also a subsequent impression *anni* 1535, THOMAS BERTHELET, fol. without cuts, but said to be amended by the “latyne examplare;” and by STEPHEN BATMAN either as a printer or editor, with additions, *anno* 1582. Whether Caxton gave any English impression of this work seems very doubtful; but the evidence is satisfactory that he printed the Latin original at Cologn at a very early period. His impression



may be considered as anterior to any known to Panzer. The "prohemium" before cited says—

AND also of your charyte call to remembraunce  
The soule of William Caxton first prynter of this boke  
Jn laten tonge at Coleyn hymself to auance  
That euery well disposyd man may thereon loke  
And John Tate the yonger Joye mote he broke  
Whiche late hathe in Englund doo make this paper thynne  
That now in our englyssh this boke is prynted Jnne.

The above-mentioned JOHN TATE, whose mill was at Hartford, is considered by Ames as undoubtedly the earliest manufacturer of "linen paper" in England. He thinks the preceding book was probably printed about the same time with the VITAS PATRUM; viz. circa an. 1495.

*Histoire du noble & vaillant Chevalier REGNAULT DE MONTAUBAN, ou l'Histoire des quatre fils AYMON présentés a Charlemagne. Edition fort ancienne, fol. grand pap. goth.*

This very rare impression is supposed to be ante 1500. Panzer acknowledges only those Par. 1521, 4. 1525, fol. Anno 1504 WYNKEN DE WORDE printed "The right PLESAUNT and GOODLY HYSTORY of the FOUR SONNES of AYMON the which for the excellent endyting of it and for the notable prowes and great vertues that were in them is no less plesant to rede then worthy to be knowen of all estates both hyghe and lowe." On the title a wooden cut (reversed from the French original) of four men armed, sitting on one horse, with their swords drawn: several other wood cuts interspersed in the book. The translator, whosoever he was, in his prologue commences thus:—"As the

Philosopher in the fyrst booke of his methafysyque sayth that euery man naturally desireth to know and to connewe thynges . . . Therefore late at the request &c. of the ryght noble and vertus Erle John Erle of Oxeford. J reduced & translated oute of Frenche . . . the life of one of his predecessoures named Robert Erle of Oxforde &c. And also that my sayd Lorde desyreth to haue other Hystories of olde tyme passed of vertues chyualry reduced in lykewyse into our Englishe tongue: he late sent to me a booke in Frenche conteynnyng thactes and faytes of warre doone and made agaynst the great Emperour and king of Fraunce Charlemayne by the iiii. sonnes of Aymon, otherwise named in Frenche. 'Les quatre fylz Aymon.' whych booke, &c." There was another impression by WILLIAM COPLAND 1554, fol. from which Amès drew his description of the work, as he had not seen that of 1504. It was also printed by THOMAS PETIT 1554, fol. and by ROBERT TOY 1554, fol. if these be not, as I rather suspect, all one and the same impression.

*La QUENOILLE SPIRITUELLE, mise en rime françoise, par JEAN DE LAEN Chanoine de Lille. Par. 16. got.*

I know nothing of this work or its author. There is extant a singular old work bearing some resemblance in the title, but possibly none in the contents, viz.—  
 "Les EVANGILES DES QUENOUILLES, faits & racontes par plusieurs notables Dames assemblées pour filer durant six journées," *a Lyon* 4. Jean Mareschal 1493. This work Pierre de Bury Chanoine d'Amiens (*Latine Petrus Burrus*) thus notices in his "*Poemata*," Par. 4. 1503:—

Quid ridenda et frivola texo ?

Mille alia extant codice multo

Cui nomen muliebria conduit  
Arma, colus, teretes quoque fusi.

And Martin Eloï D'Amerlan de Bethune, *Chap. 39, de sa Diablerie* :—

N'ONT ils pas le gentil libelle  
Que je repute une oeuvre belle  
Les Evangiles des quenouilles.

DE BURE notices an edition of the same work with this title—"Les Evangiles des Conoilles faictes a l'honneur & exaulcement des Dames en rime francoise," 12. *goth. sans date*. OLIVER MAILLARD (*Serm. 2, de Stipendio peccati*) says—"Et ce n'est pas conte, ne fable escrit au Livre des Conoilles." (*Bibl. Franc. de Du Verdier.*) We have also in English printed by WYNKEN DE WORDE, 4. *sine anno*, the "GOSPELLES OF DYSTAVES," thus described by Ames and Herbert—"The ordinaunce of this boke put in termes by dame Ysengryne—The whiche chapytres shall contayne the gospelles of dystaues with the glosses that some wyse and discrete matrones haue added and yet shall in multeplyeng the text.—The ordynaunce of the fyrst daye and of the description of dame Ysengryne of Glay and what she was." Then follows a wooden cut of Isengryne, dame Abunde, and Gamborde. It begins—"J wold vndertake to put in scripture a lytell volume that for the name of it should be called the gospelles of dystaues."

*La Vie des trois Roys, JASPAR, MELCHIOR, & BALTHASAR*, 4. *Trepperel (sub anno 1498)*

The "HISTORIA TRIUM REGUM, seu historia de gestis ac trina trium regum translatione," from which the preceding was translated, appeared first *Coloniæ* 1477, fol. *Anno 1526* WYNKEN DE WORDE printed "THE



LIUES OF THE THREE KINGS OF COLEIN," 4. of which Herbert says he repeated the impression, 4. *sine anno*. His copy was imperfect, but he describes it as a history or romance, continued to the depositing of the bodies of the three kings at Colein, or Cologne. ¶ "And thus endeth the translacyon of these thre kynges Melchior Balthazer and Jasper." The author then proceeds to finish the account of some customs in use among the Christians in Preter Johan's country which he here calls Inde.—"Now to speke of the vsages in Jnde that we haue begon before as well of crysten as heretykes and sysmatykes, eche of them bothe relygyous and seculers fasten on Chrystmasse day vnto it be nyght, & eche man spredeth his table & setteth on it as moche mete and drynke as may suffyse for his lyuyng from Chrystmas day tyl the . xij. daye. And so of that that is set on the borde they ete and drynke with theyr wyues chyl dren and meyny with all Joye & myrth that they can in that time . Also they lyght a candell or a lampe, & that shal brenne bothe nyght & daye fro Crystmas nyght vnto the . xij. nyght besyde the same borde. And in the vygyl of the Epyphany at nyght euery frende gooth to others hous, & whan he cometh to the dore he sayth (Bona dies) That is to saye good daye . For yf he sayd (Bona nox) That is to saye, good nyght, than wolde he accuse him to fore the Justyce of the lawe as he had done to hym a grete trespase . And so they wake all that nyght and go fro hous to hous, & ete, drynke, and daunce, and bere candelles lyght in their handes, in tokenyng that the sterre appeared whan Cryst was borne and ledde these thre kinges in those dayes to Bedleem, and there was no nyght in this tyme, but it was all one daye to them, &c." (*Herbert.*)

*La Fontaine de toutes sciences du philosophe SYDRACK.  
Verard, fol. (Ante sub anno 1486.)*

The "ROMANCE OF SYDRACK," says Mr. Warton, "appears to have been very popular; but is rather a romance of Arabian philosophy than of chivalry. It is a system of natural knowledge, and treats of the virtues of plants. Sydrack the philosopher of this system, was astronomer to an eastern king. He lived 847 years after Noah, of whose book of astronomy he was possessed. He converts Bocchus, an idolatrous king of India, to the Christian faith; by whom he is invited to build a mighty tower against the invasions of a rival king of India. But the history, no less than the subject of this piece, displays the state, nature, and migrations of literature in the dark ages." Thus WARTON, who adds that it is a work of considerable length. An English metrical translation of it was printed *anno* 1510, by THOMAS GODFRAY; intitled "The History of Kyng BOCCHUS and SYDRACK how he confounded his lerned men, and in the syght of them dronke strong venym in the name of the Trinite and dyd him no hurt. Also his dyuynyte that he lerned of the Boke of Noe. Also his profycye that he had by Reuelacyon of the Aungell. Also the aunsweris to the questions of wisdome both moral and natural with much worldly wysdome contayned in number CCCLXII. Translated by HUGO of CAUMPEDEN oute of Frenche in to Englysshe." This is printed over a coarse wooden cut of Sidrack and king Bocchus. After a table of contents, &c., the poem begins on sig. B. j.

"MEN may fynde in olde bokys  
Who so therein lokys  
Actes worthy of memory  
Full of knowlege and mystery, &c."

The epilogue commences—

“PRAY we now with al our myght  
Vnto God of heuen lyght  
That he geue vs grace so to do  
That we heuen my come vnto  
That we shal al to J wene  
And that Hughe of caumpedene  
That this boke hath throughe sought  
And vnto Englysshe ryme brought, &c.”

Colophon:—“ Thus endeth the hystory and questyons  
of kynge Boccus and Sydracke. Prynted at London  
by Thomas Godfraye. At the coste and charge of  
dan. Robert Saltwode monke of saynt Austens at  
Canterbury.” 4. (*Herbert, p. 319.*)

*L'Histoire de JOSEPHUS de la bataille Judaïque. fol.  
with figures. Verard.*

This is the impression *anni* 1492, (*ante sub anno* 1480.) MR. WARTON says there is a very old prose romance, both in French and Italian, on the subject of the DESTRUCTION OF JERUSALEM, which is translated from the Latin work (very popular in the middle ages) intituled “HEGESIPPI de Bello Judaico et Excidio Urbis Hierosolymitanæ Libri V.” This is a licentious paraphrase of a part of the Jewish history of Josephus made about the IV. century. The name of Hegesippus is probably a corruption from Josephus, perhaps also called Josippus. The paraphrast is supposed to have been Ambrose of Milan, who flourished in the reign of Theodosius. On the subject of Vespasian's siege of Jerusalem, *as related in this book*, our poet ADAM DAVIE (who flourished *circa* 1512) has left a poem intituled the “Battell of Jerusalem,” never printed. DU CANGE notices the old French play on this subject,



(probably "Mistere de la Vengeance, &c.") "The DYSTRUCCION of JHERUSALEM by VASPAZIAN and TYTUS," with cuts, was printed by WYNKEN DE WORDE an. 1528, 4. and the impression several times repeated by our early printers. R. PINSON in particular gave "The destruccyon of Jerusalem, &c." a quarto tract, (*sine anno*) consisting of 38 leaves, and containing 26 curious wood cuts. The frontispiece represents Vespasian and his camp, with cannon mounted on carriages by his side. He has the Roman eagle on his surtout, and is holding a parley with Pilate and Archelaus upon the battlements of Jerusalem. On the reverse of the title is an hermit, with a Palmer's staff in one hand, and a string of beads in the other, &c." (*Vid. Ames, p. 294.*) Probably both these French and English dramas are founded on the narrative of the spurious Josephus, or Hegesippus.

*Le Gouvernement des Princes. (ÆGID. DE COLUMNA.)*  
*Ante sub anno 1497.*

Probably the edition *anni* 1497, Verard, before-mentioned. This EGIDIUS, says WARTON, was a native of Rome, a scholar of Aquinas, called "Doctor fundatissimus," and an archbishop, *circa* 1280. His "De Regimine Principum, Libri III." was a work highly esteemed in the middle ages; and translated early into *Hebrew*, French, and Italian. In those days he adds, ecclesiastics and schoolmen presumed to dictate to kings; and to give rules for administering states, drawn from the narrow circle of speculation, and conceived amidst the pedantries of a cloister. It was translated into English by JOHN TREVISA about the year 1390.

*La MERCHANDISE SPIRITUELLE, divisée en IV. Regions. 4.*

LA CAILLE mentions "La Marchandise spirituelle, traité devote & salutaire à tous Chrétiens," 4. This mixture of religion and allegory has in all ages met with its admirers. Perhaps the early French press does not furnish a more complete specimen than the following. "LE QUADRAGESIMAL SPIRITUEL, ou la salade du Carême, assavoir des fèves frites, poix passés, la purée, la lamproye, le saffran, les oranges, les pruneaux, les figues, les amandes, le miel, le paix, les échaudés, le vin blanc & rouge, l'ypocras, les Invités au dîner, les cuisiniers, les serviteurs a table, les chambrières servant de blanches nappes, serviettes, pots & vaiselle, les graces après dîner, le luth ou harpe, la drager, pâques flories, les grands pâques." Par. 4. 1521.

HENRI ESTIENNE (*Chap. 37 of his Apol. pour Herodote*) cites several passages of this work for the diversion of his readers. Thus he says the author speaks in the commencement:—"Pour parler spirituellement, par ceste salade qui est faicte de diuerses choses, & qui met les gens en appetit, pouuons entendre la parole de Dieu, qui nous doit donner appetit & courage." Vn peu apres, "Par l'huile de douceur & le vinaigre d'aigreur" (qu'on met par equipollent autant de l'une que de l'autre, dedans la salade) "nous pouuons entendre la misericorde de Dieu & la iustice." H. ESTIENNE remarks that this extravagant little work was actually reprinted at Paris *anno* 1565, under the revision of two venerable "docteurs en la faculté de theologie a Paris."

VALERE LE GRAND, ou VALERIUS MAXIMUS *translaté de Latin en Francois par Simon de Hesdin et Nicolas de Gonesse. fol. goth. Ant. Verard.*

Noticed *sub an.* 1497. A fine copy of the first volume only, printed on vellum, with four large miniatures and

the initials decorated with gold and colours, occurs in the *Cat. of Longman & Co. Supplement for 1817*. Also an intire edition of the same work, *Lugd. Husz*, 1485, *Ibid.* (No. 9391, 2.) The seven first books are by S. de Hesdin, the remaining by N. de Gonesse.

*ORELOGE de Deuocion compose en Francoys par M. JEHAN QUENTIN docteur en Theol. penitencier de Paris.* 8.

A copy, with numerous engravings on wood, which as well as the initials are illuminated with gold and colours, may be found described in the catalogue mentioned in the preceding article. (No. 10017.) This volume is said to have escaped the notice of most bibliographers.

*TERENTIUS Latine, translaté en François, Prose & Vers. fol. Verard. (Sub anno 1483.)*

This rare edition is ornamented with a very great number of wood cuts; many of which are repeated. (*Vid. Brunet. "Manuel, &c."*)

*Les CENT HISTOIRES de TROYES, avec l'Epistre d'Othéa Deesse de prudence envoyée a l'esprit chevalereux d'Hector de Troyes mises en rime fr. par CHRISTINE DE PISAN. with wood cuts, 4. goth. Ph. Pigouchet.*

*Iterum, P. le Noir 1522, 4. wood cuts, and Lyon 1519, 4.*

For an account of this work, termed by BRUNET "*Anciennes poésies*;" we are referred to the "*Mem. de l'acad. des Belles Lettres, (tom. xvii. p. 518.)*"

*ROBERT LE DIABLE (la vie du terrible) lequel après fut nomme homme Dieu. Par. J. Herouf, 4. goth.*



BRUNET describes an edition *Lyon P. Mareschall, 4. goth.* very rare; another *Par. N. de la Barre 1497, 4. goth.* almost equally so. A translation was printed by "WYNKEN DE WORDE," 4. *sine anno*: "Here begynneth the Lyfe of the most myscheuoust ROBERT THE DEUYLL, whiche was afterwards called the seruant of God." AMES gives the several titles of the chapters of this extraordinary book, such as "How the Duke of Normandy with grete Royaltie brought his Wife the doughter of the Duke of Bourgon in to Roan in Normandy after he had married her. ¶ How vpon a Tyme this Duke and Duchesse allone sore complayninge the one to the other that they coude haue no chylde togyther. ¶ How Roberte the Deuyll was conceyued and how hys moder gaue hym to the Deuyll in his Concepcyon. ¶ How Robert the Deuyll was borne, &c." At the end, "Here endeth the Lyfe of the moost ferefullest and vnmercifullest and myscheuous Roberte the Deuyll whiche was afterwarde called the Seruauante of our Lorde Jhesu Cryst." At the back of the last leaf is a wood print of the Virgin and the child Jesus, &c.

*Le Mirouer Historial de VINCENT DE BEAUVOIS.*  
(*Ante sub anno 1496.*)

Bibliographers point out no impression of this translation of the "SPECULA" *sine anno*. The only re-impression, (Par. N. Couteau, 5 voll. fol. goth.) bears the date of 1531. But in addition to my short notice of this work, (*sub anno 1496*) I add on the authority of BRUNET, "That VERARD'S rare impression *anni 1496* was, at the period of its date, the most voluminous which the press of Paris had produced. Though the five large folio volumes of which it consists had been finished in the short space of eight months,

yet in uniform beauty, and accuracy of execution, they are scarce surpassed by any of the finest modern specimens of the art." Brunet also expresses his surprize that editions so fine as almost all those of VERARD are should be so little esteemed in France, and scarce indeed be objects of special research any where but in England. ("Manuel, &c.")

I find no Parisian impressions of the following works *ante* 1508, or *sine anno*, but shall mention them in this place on account of their manifest connection with our earliest English literature. Probably a few other works of a similar description will present themselves also to our notice *sub finē librorum sine anno, post* 1500.

*Le Chevalier de la Tour. (par GEOFFROY DE LA TOUR-LANDRY.)*

Of this work, which Brunet terms "Ouvrage de Morale," the only impressions which I have found noticed, are Par. Eustace 1514, fol. goth. and M. le Noir 1517, 4. It is considered as the original of "THE KNYGHT OF THE TOURE," an impression by CAXTON *anni* 1483, fol. This is more particularly "The book of thensignmentes and techinge of the Knight of the Toure, made to his doughters. And speketh of many fayr ensamples." Ames gives the description at length. The author's prologue begins on signature a, j. "In the yere of our lorde a . M, thre honderd, lxxj, as J was in a gardyn vnder a shaddowe, as it were in thyssue of Aprylle, all moornyng and pensyf, But a lytel J rejoyseed me in the sowne & songe of the fowles sauage, whiche songe in theyr langage, as the Merle, the mauys the thrustell, and the nyghtyngale, whiche were

gay, and lusty, This swete songe enlustyed me, and made myn herte all tenjoye, So that thenne J wente remembryng of the tyme passed in my youthe." And concludes—"And by cause euery fader and moder after god and nature ought to teche & enforme their children . . . . J haue made two bookes, that one for my sonnes, and that other for my doughters for to lerne to rede &c." The colophon thus—"Here fynysshed the booke, which the knyght of the Towre made to then-seygnement and techyng of his doughters translated out of Frenssh in to our maternall Englysshe tongue by me william Caxton, which book was ended and fynysshed the first day of Juyn, the yere of our lord M. cccc. lxxxij And enprynted at westmyustre the last day of Janyuer the fyrst yere of the regne of kynge Rychard the thyrd."

A copy of the French original, on vellum, with miniatures, was sold at the sale of Gaignat for 200 francs; at that of la Valiere for 300 francs. A copy of Caxton's English translation, at the sale of Mr. Brand *anno* 1807, was purchased for 105 guineas.

*L'ORDRE DE CHEVALERIE, auquel est contenue la maniere comment on doit faire les Chevaliers, & de l'honneur qui à eux appartient, & de la dignité d'iceux, compose par un chevalier, lequel en sa vieillesse fut Hermite.*

The only impression of which I have yet found mention, is that a *Lyon, Vinc. de Porthunaris de Trine* 1510, *fol. goth.* Vid. Brunet, and Cat. Valiere. (No. 3982.) Hence I presume must be wholly or partially derived, "THE BOOK OF THE ORDRE OF CHYVALRY, OR KNIGHTHODE," a small 4. one of the scarcest books now remaining of our first printer.



“Here begynneth the Table of this present booke  
 Jntytled, &c. . . . And this book conteyneth viij. chapi-  
 tres. ¶ The first chapytre sayth, how a knyght beyng  
 an Heremyte deuysed to the Squyer the rule and ordre  
 of chyualrye. ¶ The second is of the begynnyng of  
 Chyualry. ¶ The thyrde is of thoffyce of chyualrye  
 The fourthe of theexamynacion, that ought to be made  
 to the esquier whan he wylle entre in to the ordre of  
 chyualry ¶ The fyfthe is in what maner thesquier  
 ought to receiue chyualry ¶ The syxthe is of the  
 sygnefaunce of the armes longynge to a knyght al by  
 ordre ¶ The seventh is of the custommes that apper-  
 teyne to a knyght ¶ The eyght is of the honour that  
 oughte to be done to a knyght . . . . Here endeth the  
 book of thordre of chualry, whiche book is translated  
 oute of Frensshe in to Englysshe . . . . by me William  
 Caxton dwellyng in Westmynstre besyde London in  
 the most best wyse that god hath suffred me, and  
 accordynge to the cople that the sayd squyer delyuered  
 to me, whiche book is not requysyte to euery commyn  
 man to haue, but to noble gentylmen that by their  
 vertu entende to come & entre into the noble ordre of  
 chyualry, the whiche in these late dayes hath ben vsed  
 accordyng to this booke here to fore wreton but  
 forgotten, and thexersytees of chyualry, not vsed,  
 honoured, ne exercysed, as hit hath ben in auntyent  
 tyme, at whyche tyme the noble actes of the knyghtes  
 of Englonde that vsed chyualry were renomed thurgh  
 the vniuersal world, As for to speke to fore thyncarna-  
 cion of Jhesu Cryste, where were there euer ony lyke  
 to brenius and belynus that from the grete Brytayne  
 now called Englonde vnto Rome & ferre beyond  
 conquered many Royammes and londes, whos noble  
 actes remayne in thold hystories of the Romainys, And

syth the Incarnacion of oure lord, byhold that noble  
 kyng of Brytayne kyng Arthur with al the noble  
 knyghts of the round table, whos noble actes & noble  
 chyualry of his knyghtes, occupye soo many large  
 volumes, that is a worlde, or as thyng incredible  
 to byleue, O ye knyghtes of Englonde where is the  
 custome and vsage of noble chyualry that was vsed in  
 tho dayes, what do ye now but go to the baynes & play  
 at dyse And some not wel aduysed vse not honest  
 and good rule ageyn all ordre of knyghthode, leue  
 this, leue it and rede the noble volumes of saynt graal  
 of lancelot, of galaad, of trystram, of perse forest, of  
 Percyual, of gawayn, & many mo, Ther shalle ye  
 see manhode, curtosye & gentylnesse, And loke in  
 latter dayes of the noble actes sith the conquest, as in  
 kyng Rychard dayes cuer de lyon, Edward the fyrste,  
 and the thyrd, and his noble sones, Syre Robert  
 knolles, Syr Johan hawkwode, Syr Johan chaundos, &  
 Syre gualtiere Manuy rede Frossart, And also behold  
 that victoryous and noble kyng herry the fyfthe, and  
 the capytaynes vnder hym his noble bretheren, Therle  
 of Salysbury Montagu, and many other whoos names  
 shyne gloriously by their vertuous noblesse & actes  
 that they did in thonour of thordre of chyualry, Allas  
 what doo ye, but sleep and take ease, and ar al  
 disordered fro chyualry, J would demaund a question  
 yf J shold not displease, how many knyghtes ben  
 ther now in Englonde, that haue thuse and thexercyse  
 of a knyghte, that is to wete, that he knoweth his  
 hors, & his hors hym, that is to saye, he beyng redy  
 at a poynt to haue al thyng that longeth to a knyght,  
 an hors that is accordyng and broken after his hand, his  
 armures and harnois mete and fytyng, and so forth,  
 et cetera, J suppose an a due serche sholde be made

there sholde by many founden that lacke, the more pyte is, J would it pleasyd oure souerayne lord that twyes or thryes a yere, or at the lest ones he wold do crye Justes of pees, to thende that euery knyght shold haue hors and harneys, and also the vse and craft of a knyght, and also to tornoye one ageynst one, or ij against ij, And the best to haue a prys, a dyamond or Jewel, suche as shold please the prynce This shold cause gentylmen to resort to thauncyent custommes of chyualry to grete fame and renomnee, And also to be alwey redy to serue theyr prynce whan he shalle calle them, or haue nede, Thenne late euery man that is come of noble blood and entendeth to come to the noble ordre of chyualry, rede this lytil book, and doo thereafter, in kepyng the lore and commaundements therin comprysed, And thenne J doubte not he shall atteyne to thordre of chyualry, et cetera . . . . Thys lytyl book" Caxton presents "to kyng Rychard kyng of Englonde . . . . to thende, that he commaunde it to be had and redde vnto other yong lordes knyghtes &c." It is without date: but "from the short reign of that prince to whom it is inscribed," Ames is led to consider it *circa* 1484.

*Histoire du tres vaillant Chevalier PARIS et de la belle VIENNE fille du Dauphin, traduit du provençal par Pierre de Sippade.*

The earliest and rarest impression is that of *Anvers*, Gerard Leen, 1487. There is another *Lyon* 1520, 4. and BRUNET mentions a third *Lyon*, Rigaud 1596, 8. and says there were several others both *a Paris*, and *a Lyon*, in 4. and 8. Hence "THISTORY OF THE NOBLE KNYGHT PARIS," Caxton 1485, small folio, "Here begynneth thystory of the noble and ryght



valyaunt & worthy knyght Parys, and of the fayr Vyenne the daulphyns doughter of vyennoys, the whyche suffred many aduersytees by cause of theyr true loue or they coude enioye the effect therof of eche other, In the tyme of kynge Charles of Fraunce, the yere of our Lorde m<sup>c</sup>clxxj, &c." Ames observes that about the middle of the XVII. century was published in 4. "VIENNA, wherein is storied the valorus atchievements, &c. of the most valiant knight Sir Paris of Viennæ and the most admired amiable princess the fair Vienna." The author or translator, M. M. (a) (probably a native of Cheshire) seems to have intended that this romance should appear before the public as an original work; and such it was evidently considered by Heywood and others whose commendatory verses are

(a) Ames notices this writer's qualifications as a punster: to illustrate which I shall present the reader with his punning dedication of this romance:—

To his worthy brother-in-law Mr. Richard Minshvll all health and happiness.

More RICH-ART thou in mind then Mynes,  
     but MYN-SHALL be the joy of heart;  
 Since still thy love with mine combines,  
     and smels of Nature more then Art:  
 For bloud with bloud, and sacred writ,  
 Such knots of love in love hath knit.

To thee therefore J onely send,  
     this Spider's Web so vainely spunne,  
 Which my best thoughts to thee commend,  
     since what is done, for thee is done:  
 If any taxe my idle braine,  
 Say once a yere fond fooles do raigne.

M. M.

prefixed ; though it is doubtless taken either from the French, or from Caxton's early translation.

*VIRGILLE, traduit en Prose Francoise, avec figures, fol.*

This translation, specified in the "BIBLIOTHECA ASKEVIANA," is from the press of *Guillaume le Roy*, Lyon 1483, fol. goth. Panzer has also "Livres des Eneides compile par Virgile translate de Latin en Francois," annexed to "BOECE de Consolation, en fr. translate par Jehan de Meun," *Ibid. G. le Roy* 1483, fol. This translator of Virgil is considered as anonymous: but it is probably the original of "THE BOKE OF ENEYDOS, COMPYLED BY VYRGYLE," CAXTON 1490, fol. AMES mistakes the original prose for a metrical version, and the printer (Le Roy) for the translator. He cites as usual, Caxton's loquacious and amusing preface. "After dyuerse werkes made, translated and achieved, havyng noo werke in hand J sitting in my studye where as laye many dyuerse paunflettis and bookys, happened that to my hande cam a lytyl booke in Frenshe, which late was translated oute of latyn by some noble clerke of fraunce whiche booke is named Eneydos, made in latyn by that noble poete & grete clerke Virgyle, &c." One of the chief singularities of this preface consists in Caxton's complaint of what Ames calls the "fleeting fashions of our English tongue." He says "Some gentylnen" had "blamed me sayeng that in my translacyons J had ouer curyous termes whiche coude not be vnderstande of comyn peple, and desired me to vse olde and homely termes . . . fayn wolde J satisfye euery man, and so to doo toke an olde booke and redde therin, and certaynly the englysshe was so rude and brood that J coude not wele vnderstande it . . . And certaynly our langage

now vsed uaryeth ferre from that, which was vsed and spoken whan J was borne, For we englyssh men, ben borne vnder the domynacyon of the mone, which is neuer stedfaste, but euer wauerynge, wexynge one season, and waneth and dycreaseth another season, And that comyne englysshe that is spoken in one shyre varyeth from another. In so moche that in my dayes happened that certayne marchauntes were in a shipp in tamyse for to haue sailed ouer the see into zeland, and for lacke of wynde they taryed atte forland. and wente to lande for to refreshe them And one of theym named sheffelde a mercer cam into an hows and axed for mete. and specyally he axyd after eggys And the goode wyf answerde. that she coude speke no frenshe. And the marchaunt was angry. for he also coude speke no frenshe. but wolde haue hadde eggys, and she vnderstode hym not, And thenne at laste a nother sayd that he wolde haue eyren, thenne the good wyf sayd that she vnderstode hym well, Loo what sholde a man in thyse days now wryte. eggys or eyren, &c.” Caxton after some interval says—“J praye mayster John Skelton late created poet laureate in the vnyversite of oxenforde to ouersee and correcte thys sayde booke, &c. For hym J know for sufficyent to expowne and Englysshe euery dyffyculte that is therin, For he hath late translated the epistles of Tulle, and the book of dyodorus syculus. and diuerse other werkes, oute of latyn into englysshe not in rude and olde langage. but in polysshed and ornate termes craftely. as he that hath redde vyrgyle, ouyde. tullye. and all the other noble poetes and oratours to me vnknownen. And also he hath redde the ix. muses and vnderstande their musicalle scyences. and to whom of them eche scyence is appropred. J suppose he hath dronken of Elycons well.”



*LUCIDAIRE.*

Ames says that Mr. Warton describes "A Lytel Tretise, Jntyttuled or named THE LUCIDARYE," printed by Caxton, 4. *sine anno*, as a translation from a favorite old French poem called "Li Lusidaire." Thus he inaccurately. I find no early printed French work with any such title, but French manuscript copies occur in the "*Bib. de la Valliere*." The original is probably an Italian tract which in early impressions is variously intitled—"Lucidario," (*Flor.* 1490, 4.)—"Lucidario, Dialogo tra Maestro e Scolare," (*Bonon.* 1482, 4.)—and "Qui comencia el Libro de Maestro et del Discipulo," (Johannis Florentini, sec. Saxium) *Mediolani* 1496, 4. In an impression *Florent. sine loco & anno*, it is said to be the work "Honorii Augustodunensis." The above English translation appears from Ames's description to be in the form of a theological dialogue; and was translated by Andrew Chertesey. Vide Copland's verses cited *sub anno* 1486.

*BLANCHARDYNE.*

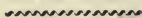
"THE HYSTORYE OF KYNGE BLANCHARDYNE AND QUEEN EGLANTYNE HIS WYFE." Neither PANZER's nor any other work which I have consulted acknowledges any printed French original of this scarce translation by CAXTON; only one imperfect copy of which is known to be existing. Our venerable printer, in his address to "Margarete duchesse of Somercete," (mother of Henry VII.) says he presents to her this little book which he "late receyued in frenshe from her good grace and her commaundement wyth alle, ffor to reduce and translate it in to our maternal and englysh tongue.. whiche boke specyfyeth of the noble actes and fayttes of warre achyeued by a noble and victorious prynce

named Blanchardin sone vnto the kynge of ffryse, for the loue of a noble pryncesse callyd Eglantyne other wyse named in frensché lorguylleuse dāmours whiche is as moche to say in englyshe. as the proude lady of loue quēne of tormaday: And of the grete aduentures. laborous anguysshes, and many other great dysēases of theym bothe to fore they myghte attayne for to come to the fynall cōclusion of their desired loue, &c.” The book is divided into liiiij. chapters.

*LA FLEUR DES COMMANDEMENTS DE DIEU, avec plusieurs exemples & auctorites extraites des saintes ecritures & des Peres.*

The only impression of this work specified by Panzer is Par. Ph. le Noir 1525, fol. Possibly there might be earlier editions. We have in English “THE FLOURE OF THE COMMAUNDEMENTES OF GOD, with many examples and auctorytees extracte and drawen as well of holy scryptures as of other doctours and good aunciente faders, the whiche is moche vtile and prouffitable vnto all people,” WYNKEN DE WORDE 1509, 1510, and 1521, fol. Herbert minutely describes the last impression, of which he says the title is over a wood print of Moses and Aaron supporting “The x commaundements of the lawe.” Under this title, “The fyue commaundementes of the church,” is another cut of the Pope sitting on a throne, a bishop and a friar on one side, and on the other a group of laity; emperor, king, &c. all on their knees, as supplicants before him.” There are other like embellishments, some of them concurring with those in “Thordinary of Crysten Men,” 1506. Conclusion:—“By these examples of this boke a man may knowe by experyence, &c.” But these examples, says Herbert, like the narrations in

the "LIBER FESTIVALIS," contain some of the most incredible and ridiculous stories that can well be imagined. The best that can be said of many of them is that they are "cunningly devised fables"... chiefly taken from the "Legends," the "Lives of the Fathers," the "Dialogues of S. Gregory," the "Promptuary," the "Honey of Bees," &c... The only intimation of the translator is enigmatically represented on the back of the last leaf, by a covered waggon, having CHERTESEY on the tilt, over which is a coat armour, &c. See the verses of Copland cited *sub anno* 1486.



#### SINE NOTA ANNI, POST M.D.

*PHEBUS de Deduiz de la chasse des bestes sauvaiges & des oyseaux de proye. with figures, fol. Ant. Verard.*

"GASTON Comte de Foix," born *circa* 1331, was surnamed PHOEBUS, as some think because he had "Le Soleil" for his emblem or device. He is mentioned by Froissard. Du Verdier and his editors say the above work contains "L'Art de Fauconnerie," and speak of an impression by Phil. le Noir, 1520, 4. unknown to Panzer. BRUNET notices others, viz. Par. Jehan Treperel, fol. goth. and Le Noir, 4. goth. both *sine anno*.

*Le tresor de Noblesse, fait et composé par OCTAVIEN DE SAINT GELAIZ. fol. Ant. Verard. (Ante p. 261.)*

*La NEF DE SANTE, avec le Gouvernail du corps humain et la Condemnation des Bancquets, a la Louange de Diepte & sobriete par Nicole de la Chesnaye. with figures. Ant. Verard.*



“C'est une FARCE-MORALE qui a des plaisans endroits,” says the annotator on DU VERDIER. De Bure says this impression by Verard is very rare, and much prized, as being the original edition of this work. He mentions a copy preserved in the royal library; which is printed on vellum, and decorated with beautiful miniatures. BRUNET terms it “Moralite à 38 personages,” of which the reputed author is NICOLAS DE CHESNAY. Impressions noticed by him are 1507, 4. Ant. Verard; 1511, 4. Mich. le Noir; and *sine anno*, 4. goth. Jehan Jehannot, with wood cuts.

*Le livre nommé LE TRESOR DE L'AME: extrait des saintes ecritures, et la plus grande partie de latin en françois. fol. Idem.*

Mr. DUNLOP observes that “LE TRESOR DE L'AME” is a work somewhat of the same description with the “LEGENDA AUREA,” and that it was composed or compiled nearly 200 years before its first appearance from the press. It consists of a collection of histories; but more frequently reports the miracles wrought by the posthumous intercession of saints, than the prodigies performed in the course of their lives. The longest article contained in it is the account of S. PATRICK'S PURGATORY; which is mentioned in the “Legenda aurea,” but is here minutely described by a Spanish knight, who had been sent thither to expiate his crimes. (*Hist. of Fiction*, vol. 3, p. 10.)

I have noticed the “Legenda Aurea,” (*sub annis* 1475, 1490, and 1496) which does not consist solely of the biography of saints, but is interspersed with other strange relations probably extracted from the “GESTA LONGOBARDORUM,” or other more obscure sources. I was inclined, with Mr. Warton in one part

of his "History of English Poetry," to consider the "LEGENDA AUREA" of J. de Voragine as the *only* source from which CAXTON drew his "GOLDEN LEGENDE." But Mr. Warton afterwards says "this is not strictly true. Caxton informs us in his preface to the first edition *anni* 1487, that he had in his possession a Legend in French, another in Latin, and a third in English, which varied from the other two in many places; and that many histories were contained in the English collection which did not occur in the French and Latin. 'Therefore,' says he, 'J have wryton ONE oute of the sayd three bookes, which J have ordereyd otherwyse than in the sayd ENGLYSSHE LEGENDE which was so to fore made.'" I have a species of Latin "Legenda" from the press of *Johan. de Westfalia, Lovanii* 1485, *fol.* unknown to Panzer. It commences—"Incipiunt historie plurimorum sanctorum nouiter laboriose collecte." In fine—"Expliciunt hystorie plurimor. sanctor. &c. . . Nota quod omnes historie hic collecte merito dicuntur nove. quia licet quedam de istis etiam reperiantur apud plures. non tamen ita emendate & prolongate sicut in hoc libro, &c." The work consists of 305 folios, or pages numbered on one side only; and is finely printed.

*Les Oeuvres de SENEQUE, traduites de latin en françois. fol. Idem.*

This translation is ascribed to LAURENS DE PREMIERFAICT. (*Vid. sub anno* 1494.) "Les mots dorez des quatre Vertus en françois," Verard 1491, *fol.* is considered also by Panzer as a translation of Seneca "De quatuor virtutibus Cardinalibus."

*LE CUEUR de philosophie, translate de latin en françois.*

4. *Idem.*

This work which is generally adorned with wood cuts, is said to have been reprinted Par. P. le Noir (or D. Janot) 1520, 4. and J. Petit 1534, fol. Either as a translation or as an original work it is ascribed to SIMON GREBAN, of Compiègne in Picardy, who with his brother ARNOUL flourished under Charles VIII. These brothers also in conjunction turned into rhyme (or dramatized) "LES ACTES DES APOTRES," to which is added "LE MYSTERE DE L'APOCALYPSE," in three parts, forming a large volume in folio: or rather, the first edition was printed "à Paris chez les Angeliers," *circa* 1537, 2 voll. fol. (*b*)—the second *anno* 1540, 2 voll. 4.—the third, to which is added "L'APOCALYPSE," *anno* 1541, 3 voll. fol. but commonly bound together.

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(*b*) Mr. Edwards's catalogue for 1794 has the impression *anni* 1537, and also "Mystere des Actes des Apôtres, mis par personnages en rime fr. &c." 2 voll. fol. Par. 1534. To this is subjoined the following note. "These MYSTERIES were theatrical representations of subjects in the Old and New Testament, which originated in the enthusiasm of Crusaders, and fanaticism of Pilgrims. It was usual for the Pilgrims, on their return, to travel in companies, and stop in the public places of towns to recite the songs which they had composed in their journey; in which some parts of the life and passion of Christ were generally introduced. A troop of these, fantastically dressed, with hats and cloaks covered with cockle shells, excited the pity of some Citizens of Paris, to raise a fund for the purchase of a theatre where they could have these amusements on holy days; which soon produced a regular theatrical society under the name of 'Confrères de la Passion de J. C.' They sometimes gave public invitations to any who chose to act a part in them. These and other theatres were abolished by the state in the year 1548.



All these editions are rare: the two first alike; the latter most complete. This mystery was first represented *a Bourges*, in 1536, and the representation continued forty days. It was afterwards performed at other places; and finally at Paris *anno* 1541, when the proclamation of this spectacle, written in verse, was published with great solemnity. It may be found “dans les Recherches sur les Theatres” de Beauchamps, p. 127, *edition in* 4. PASQUIER speaks highly of the two GREBANS, especially of ARNOUL. “Le MYSTERE des Actes des Apostres, translaté fidelement a la verite historiale, escripte par saint Luc a Theophile, et illustre des legendes autenticques et vies de Saintz reçues par leglise, par Arnoul et Simon Greban,” *lettres goth.* 2 voll. 4. Par. 1540, (a fine copy, from the Prefond collection) is rated (*Sup. to the Cat. of Messrs. Longman and Co. No. 9575*) at £24.

*Le traité des Bêtes, Oiseaux, Poissons, pierres precieuses, et urines, du JARDIN DE SANTE. Anthoine Verard, fol.*

This is a translation of the “ORTUS SANITATIS.” The original appeared *Moguntiaë* 1491, fol. and *sine anno & loco*, fol. I find mention of no French impression of the latin work;—in which the figures are generally coloured. DE BURE describes a copy of the translation printed by Verard, taken off upon vellum, and ornamented with more than 600 figures, painted in gold and colours.

*Le ROMANT DE LA ROSE, translaté de Rime en prose.*

4. *A. Verard. (Vid. infra “Roman de la Rose.”)*

JEAN MOLINET or MOULINET, a native of Valenciennes, a poet and orator, turned “Le Roman de la

Rose" into French prose, and enriched it with "plusieurs allégories de son invention." PANZER has "*Le Roman de la Rose moralise cler et net, translaté de rime en prose par Jean Molinet,*" avec figures, M. le Noir, 1521, fol. BRUNET describes an impression a *Lyon, Balsarin*, fol. goth. and the above by Verard, a copy of which, on vellum, with miniatures, was sold for 490 francs at the sale "de la Valliere." Other impressions are extant. Brunet mentions "Les faictz et dictz, de Jean Molinet," Par. Longis 1531, fol. goth.—Jean Petit 1537, 8. goth. and 1540, 8. lettres rondes. These are said to consist of plusieurs beaulx Traités et Chants Royaux. He was denominated "Le gentil Poëte Molinet." Other works are ascribed to him, viz. "L'Histoire du ronde et du carré," Ant. Blanchard, *sine anno*—"Les Vigiles des Morts par personnaiges"—"Creator omnium"—"Vir fortissimus"—"Homo natus de muliere"—"Paucitas dierum," Par. Janot, 16. *sine anno*.

*Le JARDIN de Plaisance & fleur de Rhetorique. fol. Ant. Verard.*

Of this anonymous work there were impressions also Par. M. le Noir, 4. and Ibid. *sine anno*, fol.—an impression also unknown to Panzer, a *Lyon, par Oliv. arnollet, pour Martin bouillon*, 4. *sine anno*. The title "Sensuyt le Jardin, &c." is in alternatè "rouge & noir." The first part consists of precepts and definitions of grammar, rhetoric, (c) poetry, &c. all in rhyme,

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(c) Mr. WARTON speaking of this work, says "The rhetoric is written in short French rhyme. The x chapter consists of rules for composing "Moralities," "Farces," "Mysteries," and other "*Romans*". The Latin rubrics are

with specimens of the various kinds of poetry. Afterwards follows a very miscellaneous series of ballads, and other poems, chiefly of the romantic and amatory species. Rude wood cuts occur in various parts of the book, viz. of "L' amant," "La dame," "L' acteur," "Esperance," "Loyalte," "Bón advis," &c. A well preserved copy was lately in the collection of W. Roscoe, Esq.

*Le livre des loups ravissans, ou autrement doctrinal moral (en vers & en prose) par ROBERT GOBIN. 4. with figures. Ant. Verard. (sub anno 1506.)*

PANZER mentions also by this author "Confession generale," *en rime*, Par. M. le Noir, 4. *sine anno*.

*Les HYMNES, en françois translatees nouvellement. 4. Ant. Verard.*

*GYRON LE COURTOIS, avec la devise des armes de tous les Chevaliers de la Table-ronde. fol. Ant. Verard.*

Said to be translated from the latin of "RUSTICIEN DE PISE," whom however RITSON considers as an imaginary personage. The "Cat. de la Valliere" notices a copy on vellum, with 57 miniatures. An impression by VERARD of the date of 1494, fol. is mentioned by Mr. Dunlop, of which I find no notice in Panzer; who however points out another curious impression by Verard, ornamented with wood cuts, *sine anno*. (vol. 4, p. 401.) This scarce romance is said

exceedingly curious. "Decimum Capitulum pro forma compilandi Moralitates, pro Comedio, pro misteriiis compilandis." Receipts to make poems have generally been thought dull, but what shall we think of dull receipts for making dull poems."



also to have been reprinted *anno* 1519. It is remarkable as being one of the oldest romances of the class to which it belongs, and as the source from which LUIGI ALAMANNI drew his Italian poem entitled "GYRONE IL CORTESE." Mr. Dunlop observes that a great part of the "Gyron le Covrtoys" is uncommonly interesting; the narrative introduced with an art infinitely superiour to that exhibited in other works of a like nature; and the language probably the finest of all the old fabulous histories of Britain. (*Rom. of Chivalry*, vol. 1, p. 264, 5.)

*L'Histoire du tres vaillant Chevalier TRISTAN, fils du noble Roi Meliadus de Leonnoys. fol. Antoine Verard.*

BRUNET mentions an impression *Rouen* 1489, fol. very rare. The above by Verard is equally so, and beautifully printed. There was a third, Par. D. Janot, fol. goth. Mr. DUNLOP informs us that this has been considered as the most popular of all the romances of the "Round Table," and the work which best characterises the ancient spirit of French chivalry. That the story of this knight, current from very early times, was versified by French minstrels, probably from ancient British authorities; and that from the same original documents was compiled the SIR TRISTRAM, attributed to THOMAS of ERCELDOUNE, and lately edited by Mr. SCOT. This romance he says was reprinted at Paris *annis* 1522 and 1569. The adventures of Tristram appear also to form the sequel of another romance, that of "MELIADUS OF LEONNOYS," feigned to be the work of Rusticien de Pise, printed Par. Galliot du Prés *anno* 1523—Denys Janot 1532, fol. goth. The above impression by Verard brought at the Roxburg sale £32. 0s. 6d.

*Le Rommant nomme OGIER LE DANOIS, parlant des belles victoires & grands prouesses qu'il eut ; ensemble plusieurs nobles Princes François contre les Sarrasins & Infideles (Trad. de rime du Roi Adenès, en prose. fol. Ant. Verard.*

*Iterum, with figures, 4. Lotrian & Janot.*

This is one of the series of romances relating to CHARLEMAGNE. (d) The reputed author was ADENES,

(d) The earliest FRENCH ROMANCES OF CHIVALRY are generally divided into two classes, viz. Those which relate to ARTHUR and the ROUND TABLE, and Those which have relation to CHARLEMAGNE. Of those which relate to the fabulous monarch of Britain :—

1. MERLIN is considered as the most ancient. Of this romance I have noticed the earliest impression (by Verard) *sub anno* 1498. De Bure acknowledges this impression in 3 voll. *petit in fol. gothique*, and an edition also in 4. goth. *sine anno*. Gordon de Perçel seems to describe three early impressions ; the last with some variation of title, Par. *sine anno*, 4. 3 tom. comprised in one vol. These are all of great rarity, but the folio is most esteemed. The “Roman de Merlin” (says Mr. Dunlop) comprehends all the events connected with the life of this enchanter, from his supernatural birth to his magical disappearance ; and embraces a longer period of interesting fabulous history than most of the works of chivalry. De Perçel says it is more ample in the manuscripts than in the printed copies.

2. SANGREAL or ST. GRAAL, which De Bure ranks not as the second but as the first of the Round Table, originally composed according to De Perçel, “*en vers*,” par Chrest. de Troyes, thence translated into Latin prose, and finally into French prose, as some think by GAUTIER MAP ; according to others by ROBERT BORRON. This prose translation appeared first Par.

herald to the duke of Brabant. Mr. Dunlop has given an entertaining analysis of it, and pronounces it one of the most interesting of the class to which it belongs. The hero of this romance has been the subject of two well known Italian poems of a like character; "IL DANESE UGGIERI," and "LA MORTE DEL DANESE." He is also frequently celebrated by Ariosto and Boiardo. Of the various editions of "Ogier le

2 tom. fol. goth. 1516, Gallyot du Pré: afterwards *anno* 1523, 2 tom. 1 vol. *Idem*: both impressions extremely rare, but said to be far less ample than the manuscripts. The work itself is considered as one of the least amusing of this class. The history of the "Sangreal" or holy blood which flowed from the body of our Saviour, is however the commencement of a series of others in which the acquisition of that relic is a leading object. (*Hist. of Fiction*, vol. 1.)

3. PERCEVAL forms a continuance of the story of its quest and attainment. It is thus intitled—"Le ROMAN du vaillant PERCEVAL LE GALLOYS Chev. de la Table Ronde, lequel acheva les Adventures du saint Greéal; avec aucuns faicts belliqueux du Chevalier GAUVAIN & autres," Par. Longis, 1530, fol. This is supposed to be the only impression; it is consequently very rare. Copies of the ancient metrical romance by "CHRESTIEN DE TROYES, ou MENESSIER," from which this is taken, are preserved in manuscript, and said to consist of more than sixty thousand verses. In this separate romance of the Welch knight PERCIVAL, the incidents vary considerably from those detailed in the "Recueil" or collection of ROMANCES of the ROUND TABLE. The early part is said to be particularly comic.

4. LANCELOT DU LAC, especially connected also with the quest of the SAN GRAAL, repeats (but variously) many of the incidents of the preceding. I have noticed an impression by



Danois," the earliest is said to be this by Verard; the second that of *Lyons* 1525. There is also "L'Histoire du preux & vaillant Chevalier MEURVIN, fils d'Ogier

Verard, intitled "Tierce Partie de Lancelot du Lac," *sub anno*, 1488; and his impression of the entire work *anni* 1494, 3 vols. fol. which is most valued; and other editions (*sub anno* 1494.) A copy of the latest impression, viz. Par. 1533, fol. 3 tom. 1 vol. was purchased at the Roxburgh sale for £21. This is the last of the series especially relating to the matter of the Sangreal.

5. 6. MELIADUS DE LEONNOYS, and TRISTAN. The latter has been noticed *inter libros sine anno post* 1500. De Bure recites the title of the former thus—"LE ROMAN DE MELIADUS DE LEONNOYS, Chev. de la Table-ronde ou sont contenues, avec les faits d'armes, plusieurs prouesses de Chevalerie faites par le bon Roi Artus, Palamédès, & autres Chevaliers estant au tems dudit Roi Meliadus; traduit du latin par Rusticien de Pise, & remis depuis en nouveau langage," Par. Den. Janot, fol. got. The Cat. de la Valiere has an impression "Les nobles Faits d'armes du vaillant Roi MELIADUS DE LEONNOYS traduit &c." Par. Gal. du Pré 1528, fol. got. Mr. Dunlop mentions an impression with other variations of title, Par. G. du Pré, *sine anno*. Copies are rare. The country of LEONNOYS where Meliadus reigned, said to be once contiguous to Cornwall, is feigned to have disappeared; and to be more than forty fathoms under water. Of the heroes relating to the country thus overflowed, MELIADUS is the first in order of events, though not the earliest written.

7. ISAIE LE TRISTE. "L'Histoire de YSAIE LE TRISTE, fils de TRISTAN de Leonnois, jadis Chevalier de la Table-ronde & de la Roynie ISEULTE DE CORNOUAILLE," was printed Par. Gal. du Pré 1522, fol. got. and Ph. le Noir, 4. got. *sine anno*. De Bure says the scarcity of the folio edition gives a value to the re-impression in 4. which it would not otherwise

le Danois, lequel par ses prouesses conquist Hiérusalem & le Royaume de Babylone sur les infideles," Par. *sans date*, 4. goth.; reprinted *anno* 1539, 4. 1540, 8. goth.

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possess. The chief merit of this romance consists in its exhibiting the variation of manners between the XII and the end of the XIV centuries.

8. ARTHUR "contains" says Mr. Dunlop, "little more than the events recorded in the preceding fabulous stories of the knights of the Round Table;" but "the incidents are better arranged, and presented in one view." Of the editions of this romance sufficient mention has been made (*note r*) *sub anno* 1494.

9. GYRON LE COURTOIS, supposed to have been contemporary with Uter the father of Arthur:—a romance of superiour merit, first printed Par. Verard, *sine anno*, *fol. got.* a rare impression; which brought at the Roxburg sale £33. 12s. *Iterum*, *anno* 1519, in a smaller form (but also in *fol.*) less esteemed. *Vid. inter libros sine nota anni post* 1500.

10. PERCEFOREST is a romance which, though it exhibits a different train of heroes from those of the Round Table, is enumerated amongst them, because it comprehends the fabulous history of Britain before the age of Arthur. Mr. Dunlop says it is a work from which Mr. de St. Palaye and others have selected largely for illustrating the manners of the times and the institutions of chivalry. De Bure describes it thus—"La tres élégante délicateuse, melliflue & tres plaisante Histoire du noble Roi PERCEFOREST Roi de la grande Bretagne," Par. Gal. du Pré 1528, 6 tom. (generally bound in 3) *fol. got.* Of all the romances of chivalry (he says) this is most esteemed, having been compiled with great care; but he adds, the copies are not very scarce. An impression however *anni* 1528 produced at the Roxburg sale £30. There was another, Par. *anni* 1531, Gilles Gourmont, which is also "en lettres Got." but less beautiful than the former. A fine copy on vellum,

DE BURE says this last-mentioned romance is not easily procured: but MR. DUNLOP considers the work as totally uninteresting. (*Vid. sub anno 1501.*)

superbly ornamented, was in the collection of "Le Duc de la Valliere." Some say this work was "une des lectures ordinaires qu'on faisoit a Charles IX," by order of Catherine de Medicis.

11. 12. ARTUS DE LA BRETAGNE, and CLERIADUS, are generally the last of romances arranged under this class. Impressions of the former have been noticed *sub anno 1502*. The latter, according to De Bure thus intitled, "Le Roman & Cronique de CLERIADUS, fils au Comte d'Esture & de Méliadice, fille au Roi d'Angleterre," was printed Par. Le Noir, 1514, 4. *goth.* and *Lyon, Oliv. Arnoullet, 1529, 4. goth.* Gordon de Perçel mentions an impression 4. *sine anno*. This romance also has been enumerated with those of the Round Table; merely because the scene of the adventures lies for the most part in England. To them also is sometimes added "L'Histoire de GIGLAN fils de Messire Gauvain qui fut Roi de Galles & de GEOFFROY DE MAYENCE son Compaignon, tous deux Chevaliers de la Table-ronde," *Lyon, 4. got.* This romance is a translation from the Spanish. Though scarce, it is held in no high estimation.

II. Amongst the FRENCH ROMANCES of CHIVALRY relating to CHARLEMAGNE and his peers, some give a place:—

1. To "LA CHRONIQUE DE TURPIN ARCHEVEQUE de RHEIMS, &c. contenant les prouesses & faits d'armes du Roy CHARLEMAGNE & de son neveu ROLLAND, traduite du Latin en François par Robert Gaguin," Par. Vidove, 1527, 4 *goth.* and *Lyon, 1583, 8.* of which also De Perçel says there are many other editions. (*Vid. Art. Gaguin, sub anno 1495.*) Mr. Dunlop says "this chronicle was not in fact written till the end of the XI or beginning of the XII century; that the author is supposed to have been a canon of Barcelóna, who



*Le Romant de MILLES & AMYS. fol. Ant. Verard.*

Of this romance, which is allied to the same class as the preceding; *vide* Mr. Dunlop's entertaining analysis.

attributed his work to Turpin; and that it turns upon the expedition of Charlemagne to Spain."

2. De Bure has "*LA CONQUESTE DU GRAND ROY CHARLEMAIGNE, DES ESPAGNES, avec les faits & gestes de douze Pairs de France, & du grand Fier-a-Bras,*" &c. *Lyon* 1501, 4. goth. *avec figures*; and Par. Bonfons, 4. goth. alike ornamented. What relation this work has to the preceding, I know not. "*Le Roman de FIER-A-BRAS le Géant*" appeared also *Genève* 1478, *fol. got.* which De Bure terms "fort rare & precieuse, par l'ancienneté de son impression."

3. *HUON DE BORDEAUX*, a romance particularly noticed, (*supra, inter libros sine anno. post 1500*) of which *La Veuve Trepperel* gave an impression *sine anno*, 4. *Iterum* Jean Bonfons. *avec figures*, 4.—*M. le Noir*, 1516, *fol. goth.* Reprinted also *a Lyon* 1586, 4.

4. *LA TRES PLAISANTE HISTOIRE DE PREUX & VAILLANT GUERIN DE MONTGLAVE* (trad. de rime en prose) Par. Lotrian, 4. goth. De Perçel notices an impression in *fol. goth.* Par. *sine anno*. It appeared also in conjunction with *MAUGIS d'AYGREMENT*, *Le Noir*, 1518, *fol. goth.* Guerin was the son of the Duke of Aquitaine, and ruled in Montglave (Lyons) a city which he had acquired by his own prowess. (*Hist. of Fiction, vol. 1.*)

5. "*GALIEN RHETHORE* (or *RESTAURE*) noble & puissant Chevalier, fils du Comte Olivier de Vienne pair de France." Of this romance de Perçel enumerates impressions Par. 1500, 1546, *fol.* and *Lyon* 1575, 1589, 4.—*Troyes* 1660, 4. De Bure an impression Par. Sergeant, 4. got. The hero of this romance was surnamed Rhetoré or Restauré by the fairy who presided at his birth, because by his means the spirit of chivalry was to be revived in France; which was in danger of being lost by the death of the peers of Charlemagne. (*Ibid.*)

MILES was the son of Anceaume, count of Clermont ; and AMYS of his Seneschal. They are said to have perished *anno* 774, in an expedition of Charlemagne

6. "MILLES ET AMYS." Concerning this romance *vid. supra* (*inter Libb. sine anno, post 1500.*) De Perçel notices only the separate impression by Verard, *sine anno* ; but says it occurs in a "Recueil" of romances of chivalry, Par. 1534, 4. as do some of the preceding in a "Recueil," Par. 1514, 4.

7. "JOURDAIN DE BLAVES," Par. M. le Noir, fol. 1520—*Lyon, fol. goth. sine anno*—Par. also 4. *sine anno*. This may be partly considered as a continuation of the preceding.

8. "DOOLIN DE MAYENCE," already noticed *sub anno* 1501 ; printed Par. 1501, fol. got. Ibid *sine anno*, 4. got. in the "Recueil" Par. 1584, 4. and *Rotterdam (or Lyons)* 1604.

9. "OGIER LE DANOIS," "MEURVIN," &c. *supra inter libros sine anno, post 1500.*

10. HISTOIRE du noble & vaillant CHEVALIER REGNAULT DE MONTAUBAN ou l'Histoire des quatre fils Aymon, présentés à Charlemagne, fol. goth. *sine anno & loco* (noticed *ante*, page 270.) De Bure considers this as very rare, and describes it more particularly "Cat. de la Valiere" num. 4036. There were many re-impressions ; but the most esteemed of them is that of "La même Hist. des quatre fils Aymon & de leur cousin le subtil Maugis, lequel fut Pape de Rome, ensemble la Chronique de Mabrian Roi de Hierusalem," Par. 1525, fol. There is also "LE MARRIAGE des quatre FILS AYMON & des FILLES DAMPSIMON," Rouen, 8. and a sequel to, or "Le reste des faits & gestes des quatre fils Aymon, semblablement la Chronique de Mabrian, reduit de viel langage," Lyon 1581, 8. and the same perhaps under the title of "La Chronique de Mabrian," Par. Nyverd, 1530, fol. goth. Thus Mr. Dunlop observes that "there are different French romances, both in prose and verse, concerning the adventures of the enchanter MAUGIS (the Malagigi of Ariosto) and of the four sons of

against the Lombards. In the "Speculum Historiale" of Vincent de Beauvois, their story is related with some variations.

Of the above-mentioned impression by VERARD the "Cat. de la Valiere" notices a very curious copy, *on vellum*, ornamented with 52 miniatures and other splendid decorations. It was from the collection of Claude d'Urfé. DE BURE observes also that this romance (like many others of those here enumerated) was deduced, or as he says *translated into prose* from an ancient poetical romance. These compositions have probably gained little besides dulness and verbosity from such metamorphoses. It is to be regretted that the early French press has in few or no instances been the means of transmitting to us the ancient poetical

Aymon, in which however the same circumstances are frequently repeated. The concluding scenes of the life of Maugis are exhibited in the Chronicle of Mabrian. There is also "La très plaisant Histoire de MAUGIST D'AYGREMONT & de VIVIAN son frere, en laquelle est contenue comment Maugis, à L'aide de Oriande la Faée sa mye alla en L'isle de Boucalt," &c. Par. Lotrian, 4. goth. The romances relating to Maugis and his brother Vivian are said by Mr. Dunlop "to derive considerable interest from the novelty of the character of the hero, and the singular enchantments which he employs." This History was reprinted *Lyon* 1551, 4. goth.

Lastly, De Bure (Cat. de la Valiere) seems to place in this class "Les faits & gestes du noble & vaillant Chev. THESEUS DE COULOGNE . . & de son fils GADIFER. Par. Bonfons, 4. got. and Ant. Bonnemere, 2 tom. 1 vol. *fol. got.* "*avec figures*," and even "L'Histoire des deux nobles et vaillants chevaliers VALENTIN & ORSON," Bonfons, 4. goth. and indeed several others.



compositions of their "*Chansonniers*" in their original and genuine state.

*Le Livres de BEUFUES DE HANTONNE, et de la belle JOSIENNE sa mye. fol. Ant. Verard.*

I have found mention of an impression by M. le Noir, Par. 1502, fol. This is perhaps nearly allied to the old English poem or romance intitled "SIR BEVIS OF SOUTHAMPTON," from which WARTON cites largely in his observations on Spenser, vol. 1, p. 69. Possibly in this instance the English might be the parent work, and the French a translation or imitation. MR. WARTON however (*Hist. of Eng. Poetry*) thinks this romance was originally received from the French. He says that it is of considerable antiquity; and that there was an impression Par. 1502. "Ascapart," he adds, "was one of its giants, a character found in very old French romances. BEVIS was a Saxon chieftain, who seems to have extended his dominions along the southern coast of England; which he is said to have defended against the Norman invaders. He lived at Downton in Wiltshire. Near Southampton is an artificial hill, called "Bevis mount," on which was probably a fortress. It is pretended that he was earl of Southampton. His sword is shewn in Arundel castle." There is in English "SIR BEVIS OF SOUTHAMPTON, THE SON OF GUY ERLE OF SOUTHAMTON," 4. R. PINSON, *sine anno*:—"BEVYS OF HAMPTON," JOHN TISDALE 1562; also, THOMAS MARSHE 1558; and again, THOMAS EAST, 4. with cuts, no date. (*Vide Ames & Herbert.*)

The French had another romance apparently of English origin, viz. "Le Roman de GUY DE WARWICK, Chevalier d'Angleterre, & de la belle FELIX

sa mye," Par. 1525, fol. goth. Brunet mentions as a work of great rarity, "GUY DE WARWICK Chev. d'Angleterre, qui en son temps fit plusieurs prouesses et conquestes en Angleterre, en Allemagne, Ytalie et Dannemarche et aussi sur les infidelles, &c." Par. Fr. Regnault, *pet. in fol. goth.* said to have been sold at the Roxburgh sale for £33. 12s. Mr. Warton remarks that the English monasteries were full of romances. Bevis of Southampton, in French, was in the library of the abbey of Leicester, &c. (*Hist. v. 1, p. 88.*)

*La Mer des Histoires traduit du latin de JEAN COLUMNA & continué par un nomme Brochart. Voll. II. fol. Ant. Verard.*

I have mentioned this and other works with a similar title *sub anno* 1485. This designation, "LA MER DES HISTOIRES," seems as a popular one, to have been given to French chronicles of various descriptions. Two impressions thus intitled appeared *Parisiis, post* 1500, viz. "MER DES HISTOIRES ET CHRONIQUES de France: extrait en partis de tous les anciens Chroniquers &c. jusqu' au temps de Francois I." 2 *voll. fol.* Galliot du Pres 1514, 16: and more especially "LA MER DES HISTOIRES ET CRONIQUES DE FRANCE: Extraict en partié de tous les anciens croniquers," 4 *voll. fol.*—"Le PREMIER vollume," Galliot du pré 1517; "Le SECOND volume," M. le Noir 1517; "Le TIERS Volume," *sine anno & impressoris nomine*; "Le QUATRIESME liure," Par. 1518. PANZER says that both these chronicles, of which the latter seems to be an improved edition of the former, are said to have been compiled by JOHANNES DESCOURTILS, the French king's historiographer.

*Le premier Volume de FROISSART des croniques, &c. fol. (Sub anno 1503.)*

In addition to what has been before said of this author, I here add MR. WARTON's interesting remarks. "CAXTON in his exhortation to Knights, &c. of his age, ranks FROISSART's History as a book of chivalry, with the romances of LANCELOT and PERCEVAL. It was an age when not only the courts of princes, but the castles of barons vied with each other in the lustre of their shews: when tournaments, coronations, royal interviews, and solemn festivals were the grand objects of mankind. FROISSART was an eye witness of many of the ceremonies which he describes. His passion seems to have been that of seeing magnificent spectacles, and of hearing reports concerning them. Although a canon of two churches, he passed his life in travelling from court to court, and from castle to castle; thus providing materials for his history. He was familiarly known to two kings of England, and one of Scotland. But the court which he most admired was that of GASTON, Earl of FOIX, at Orlaix in Bearne: for as he himself informs us, it was not only the most brilliant in Europe, but the grand centre for tidings and adventures; and crowded with Knights of England and Arragon. Froissart from his youth was strongly attached to carousals, the music of minstrels, and the sports of hawking and hunting. He cultivated the poetry of the Troubadours; and was a writer of romances. This might have some share in communicating that romantic cast to his history. During his abode at the court of the Earl of Foix, where he was entertained twelve weeks, he presented to the earl his collection of the poems of the duke of Luxemburg, consisting of 'sonnets,' 'ballades,' and 'virelays.' Among these was included a romance composed by himself, called 'MELIADER, or the KNIGHT of the SUN of GOLD.'



Gaston's chief amusement was to hear Froissart read this romance every evening after supper. He also presented to Gaston four greyhounds, 'Tristran,' 'Hector,' 'Brut,' and 'Roland:' and we are told that this earl actually kept no less than six hundred dogs in his castle."

"FROISSART, at his introduction to Richard II, also presented that monarch with a book beautifully illuminated; engrossed with his own hand, bound in crimson velvet, and embellished with silver bosses, clasps, and gold roses; comprehending all the matters of 'Amours and Moralities,' which in the course of twenty-four years he had composed." MR. WARTON thinks this was his romance of "Meliader." This was in the year 1396. When he left England the same year, the king sent him a massy goblet of silver, filled with one hundred nobles.

Mr. Warton records that there were in his time existing in the British Museum two or three finely illuminated manuscript copies of Froissart's chronicle; and that among the stores of Henry VIII. at his manor of Bedington in Surrey, we find the fashionable reading of those times exemplified in the following books:—"Item, a great book of parchmente written and lymned with gold of graver's work 'De Confessione Amantis;' with XVIII other books—"Le premier volume de Lancelot"—'FROISSART'—"Le grant voyage de Jerusalem" (e)—'Enguerain de Monstrelet,' &c."

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(e) "Le grand Voyage de Jerusalem, lequel traite des Peregrinations de la sainte Cité: du monte sainte Catherine de Synai, et autres Lieux," Par. Regnault 1517, fol. *with wood cuts*. Panzer says this is a translation "par Frere Nicole de Huen." Query, from whence? There is "Latine:

He says BAYLE was wrong in not searching for particulars of FROISSART's life from his own chronicles, rather than in Moreri, Vossius, *et alibi*; which would have saved the trouble of reconciling contradictions.

*La Complainte douloureuse de L'AME DAMPNEE. 4.*

*M. le Noir.*

*Les DITS MORAUX des PHILOSOPHES (traduit du latin par Guillaume de Tignonville;) et les Prouesses du vaillant Roi ALEXANDRE. 4. Idem.*

"Les DITS; &c." is wholly or in part derived (through a Latin translation) from the very rare Greek collection "ARSENII (Arch. Monembasiensis) PRÆCLARA DICTA PHILOSOPHORUM," 8. *Romæ sine anno*. The translator of these "Dits Moraux," GUILLAUME TIGNONVILLE, is understood to be the same person who is otherwise

*Itinerarius a terra Angliæ in partes Jherosolimitanas," Zwollis 1483, 4. & sine loco & anno*: but this Panzer considers as derived from the English work of Sir John Maundeville. The French have also "Le Livre appelle MANDEVILLE fait &c. par M. JEHAN MANDEVILLE Chev. d'Angleterre, &c. et parle de la terre de promission, c'est à scavoir de Jerusalem et de plusieurs Isles de mer, & les diverses & etranges choses qui sont esdites Isles, &c." *In fine*:—Cy finist ce tres playsant liure nomme Mandeville, &c." *a Lyon 1480, pet. fol. goth.* very rare. And again *Par. Bonfons, 4. sine anno*. SIR JOHN MANDEVILLE performed his voyage about the middle of the XIV century: but the English text of his narrative was printed for the first time, *anno 1499*, by WINKYN DE WORDE, 8. There was another impression *anno 1503*. Others 1670 and 1696, 4. *goth.* but the most complete editions are those of *Lond. 1725 and 1727, 8.*

called JEAN DE TEONUILLÉ, provost of Paris *anno* 1408. The work itself is considered as the original of "THE DICTES AND SAYINGES OF THE PHILOSOPHERS," printed by CAXTON *anno* 1477. In the preface the English translator, "J. Antoine Wydeuille Erle Ryuyeres. lord Scales," says after other matter, "During a certain season J vnderstode the Jubylee & pardonn to be at Seynt James in Spayne whiche was the yere of grace a thousand . cccc . lxxiij . J determyning me to take that voyage shipped at scouthampton in the moneth of Juyll . . . And so sayled from thens till J come in to the spaynyssh see there lackyng syght of alle londes, the wynde beyng good and the weder fayr Thenne for a recreacion & a passyng of tyme J had delyte & axed to rede some good historye And among other ther was that season in my companye a worshipful gentylman callid lowys de Bretaylles whiche gretly delited hym in alle vertuouse and honste thynges, that sayd to me he hadde there a booke, that he trusted J shuld lyke it right wele, and brought it to me, whiche book J had neuer seen before, and is called the saynges or dictis of the Philosophers And as J vnderstande it was translated oute of latyn into frenshe by a worshipful man called messire Jehan de Teonuille sometyme prouost of parys. Whan J had heeded and well looked vpon it as J had tyme and space J gaaf ther to a veray affection, &c." . . insomuch that after his return to England he says, "J concluded in my self to translate it in to thenglyssh tonge." Ames has given the preface and Caxton's conclusion or epilogue at very full length ; and ends his description by saying that the book contains 75 leaves not numbered, without catchwords, signatures, or capital initials ; and is in the royal library.



As to the work accidentally connected with the "DITS, &c." I presume it is the same with "L'HISTOIRE DU ROI ALEXANDRE LE GRAND jadis Roi & Seigneur de tout le monde avec les grandes prouesses qu'il a faites en son tems," *Par. Bonfons, sans date*, 4. (De Bure.) PANZER specifies an impression *Par. N. Bonfons*, 4. with figures. Mr. Dunlop informs us that "the Macedonian hero was chiefly indebted for romantic embellishment to a fabulous life which appeared in Greek about the XI century, compiled by SIMEON SETH, an officer of the palace of Constantinople, from eastern and particularly Persian romances, which are full of incredible fictions concerning Alexander;—that Simeon Seth's work was early communicated to the west of Europe by a Latin translation;—that on this was founded the ROMAN D'ALEXANDRE, one of the oldest pieces of French poetry;—which in its turn became the origin of the above prose romance on the same subject." See his analysis of it vol. 2, p. 112. Mr. Dunlop's account appears to accord in substance with what is said by Mr. Warton, (*Hist. of Eng. Poetry*) who observes that CHAUCER says—

"ALISAUNDRES storie is so commune

That everie wight that hath discrecioun

Hath herde somewhat of or al his fortune."

It appears also that "Adam Davie," an English poet of the XIV century, wrote a poem on the life of Alexander, chiefly founded on Simeon Seth's work, but deriving many passages from the French "Roman d'Alexandre." This poem is still in manuscript; but Mr. Warton thinks it on many accounts deserving of publication.

PHILIPPE GUALTHER DE CHATILLON, a native of Lille in Flanders, (say the annotators on Du Verdier)

wrote at a very early period a Latin poem, intitled—“ALEXANDREIS,” in 10 books. It was inscribed to William archbishop of Rheims, who did not survive the year 1202. This poem was in those dark ages in high esteem. Alexander de Villa Dei (or his early annotator) in his “Doctrinale,” cites the poem of Gualther as a work of classical authority. Thus on one occasion he says “*mussare est murmurare.*” Galterus in *Alexandreide*, “*Mussat tota cohors i. e. murmurat.*” I have somewhere seen it remarked that the line—

“*Incidit in Scyllam cupiens vitare Charybdin,*”

Which had become familiar and proverbial, though few could point out its author, is in fact found in the “Alexandreid” only. On this ROMANCE, (for such the French critics term it) and perhaps on other Latin originals, LAMBERT LE COURT dit LE CORS, of Châteaudun, founded one of the most ancient and esteemed Provençal poems on the same subject; which was finished by ALEXANDRE DE BERNAY, surnamed “de Paris:” for as Pâquier observes, at that period when a work commenced by one person of genius was left unfinished, it was continued by another. ALEXANDRE DE BERNAY is by some supposed to have invented that species of verse termed ALEXANDRINE, and it is thought to have been thus denominated from his name. Others say the term originated from the circumstance of four contemporary poets having in concert written in that measure the life of Alexander the Great. These four poets of the twelfth century were Lambert li Cors, Alexandre de Paris, Pierre de S. Clost, and Jean li Nivelois, all in the reign of Louis le Jeune. “From this Provençal romance, says CRESCIMBENI, was derived an Italian poem on Alexander, called ‘TRIONFO MAGNO,’ presented to Leo X. by Dominico Falugi

Anciseno anno 1521." The French have also "*La Conqueste de Grèce, faite par PHILIPPE DE MADIEN, autrement dit le Chevalier à l'Esparvier blanc,*" with figures, Par. Jacques Nyverd 1527, fol. said to be written by Perrinet du Pin.

*Ymago . Figura . Seu Representatio . ANTICHRISTI . Pessimi . en latin, et trad. en vers françois . with figures, 4. Idem.*

I have mentioned some works of a kindred nature *sub annis* 1492 and 1494. A tract "*De Nativitate et moribus Antichristi,*" appeared *Colon. 4. sine anno.* "*Antichristi vitæ compendium,*" *sine loco*, 1475, 4.; Par. 1498, fol.; & *sine loco & anno.* Thence perhaps the "*Traité de l'Avenement de l'Antichrist,*" Par. Verard 1492, fol. and "*La Vie du mauvais Antichrist,*" *Lugd. 1499*, fol. There is also "*Genealogia Antichristi,*" *sine loco*, 1513, 4. The work under our consideration, "*YMAGO, &c.*" though in French rhyme, appears to claim a Latin origin. Mr. Warton mentions an old French "*ROMAN D'ANTECHRIST,*" a poem by HUON DE MERI, written *circa* 1228. The author of it supposes that Antichrist is on earth, that he visits every profession and order of life, and finds innumerable partisans. The Vices arrange themselves under the banner of Antichrist, and the Virtues under that of Christ. These two armies at length come to an engagement: and the battle ends to the honour of the Virtues, and the total defeat of the Vices. The title however of Huon de Meri's poem is more strictly "*TURNOYEMENT DE L'ANTECHRIST.*" The author was a monk of S. Germain des Prés, near Paris. "The allegory," Mr. Warton says, "is much like that which we find in the old dramatic moralities. The theology



of the middle ages abounded with conjectures and controversies at a very early period concerning Anti-christ, who was commonly believed to be the Roman Pontiff."

In the early English compilation intituled the "CRAFTE TO KNOW WELL TO DYE," (*sub anno* 1494) the "Comynge of Antecryste" precedes "the fyftene sygnes," "the grete Judgement," &c. WARTON says that our early poet ADAM DAVIE has also "His Fifteen Toknes before the day of Judgment." These seem to bear some relation to the French tract.

"THE first signe thar ageins, as our lorde hymselfe sede,  
Hungere schal on erthe be, treacherie and falshede  
Batteles and litell love, sekenesse and haterede  
And the erthe schal quaken that vche man schal ydrede  
The mone shal turne to blood, the sunne to darkhede, &c."

*POGGII Florentini Facetiæ. 4. Idem. (Ante p. 26.)*

*L'Histoire du noble Roy PONTIUS, fils du Roy de Galice  
et de la belle SIDOYNE, fille du Roy de Bretagne. 4.  
Idem.*

*Iterum, N. Chrestien, sans date, 4. goth.*

BRUNET considers editions of this romance as of rare occurrence. There is an English translation printed by WYNKEN DE WORDE *anno* 1511, 4. intituled "The noble history of the most excellent and myghty Prynce renowned Knight KYNGE PONTIUS of GALYCE and of LYTELL BRYTAYNE:"—with many cuts: one of the rarest productions of our early press.

*Les Arrêts d'amours de MARTIAL D'AUVERGNE. 4.  
Idem. (Sub anno 1493.)*

*La SALADE, laquelle fait mention de tous les pays du monde par ANTHOINE DE SALLE. with figures, fol. M. le Noir.*

*Iterum, Ph. le Noir 1527, fol.*

MR. WARTON also ascribes this work to ANTOINE DE LA SALE, a Burgundian, and says it is a book of ceremonies, which has been frequently cited by our learned countryman SELDEN. It is quaintly denominated "LA SALADE" from the author's own name. The author, he adds, came into England to see the solemnity of the queen's coronation *anno* 1445.

The same person is still more distinguished as author of the romance intituled "L'HISTOIRE et plaisante CHRONIQUE du PETIT JEAN DE SAINTRE, de la jeune Dame des belles Cousines, sans autre nom nommer, avec l'histoire de FLORIDAN, & de la belle ELLINDE, & l'extrait des Chroniques de Flandres," Nicol. le Noir 1517, fol. This famous romance of "SAINTRE," says Mr. Warton, "was evidently the performance of a herald." JEAN DE SAINTRE, the knight of the piece, was a real person; and according to FROISSART was taken prisoner at the battle of Poitiers *anno* 1356. But the compiler confounds chronology; and ascribes to his hero many pieces of true history belonging to others; which was a common practice in such works. Mr. Warton adds, that "he has not seen any French romance which has preserved the practices of CHIVALRY more copiously than 'SAINTRE.' It must have been an absolute master-piece for the rules of tilting, martial customs, and public ceremonies prevailing in its author's age." DE PERCEL (i. e. Du Fresnoy) in his "Bibl. des Romans," mentions the same work as "La Chronique du petit Jean de Saintre, &c." Par. 1517,

fol.—1523, 4.—1528 and 1553, 4.—and lastly, Par. 1724, 3 voll. 12.

*Le PURGATOIRE SAINT PATRICE.* 4. *Jean Trepperel.*

I have already mentioned the "PURGATORY OF ST. PATRICK," (*ante*, page 291, *art.* "Tresor, &c.") There is a celebrated history of "GUERINO MESCHINO," which is described as an intermediate work between the chivalrous and spiritual romances. It is supposed to have been the production of a Florentine author in the XIV century. PANZER notices several early impressions of the original Italian work ; but no French translation. Mr. Dunlop however says there is a French translation which was printed in 1490. In the multifarious adventures of Guerino the PURGATORY of ST. PATRICK makes a conspicuous figure. See Mr. Dunlop's entertaining analysis of this romance. (*Hist. of Fiction*, vol. 3, p. 30.)

*La vie de Monseigneur SAINT AULZIAS DE SABRAN*, extraite par rev. M. J. Raphael. 4. *Idem.*

*La CONTENANCE de la TABLE.* 4. *Idem.*

In the Cat. of MR. EDWARDS for 1794, (*No.* 2471) the same title appears in a "Recueil d'anciennes Poesies," 4. *goth.* viz.—

Le Conge pris du siecle seculier

La belle Dame qui eut mercy (*f*)

Le Contenance de la Table

Le Testament de Taste Vin Roy de Pions

Les Ventes d'Amours.

(*f*) An early French poem of considerable length, but of an opposite title, viz. "LA BELE DAME SAUNS MERCY," was



The compiler of the abovementioned catalogue observes, that "These rare specimens of the early minor French poetry for popular amusement, are supposed to have been printed by ANT. VERARD, *circa* 1500."

*Le Mystere de la CONCEPTION, NATIVITE, MARIAGE, & ANNONCIATION de la benoiste Vierge MARIE avec la Nativité de J. CHRIST et son enfance à 97 personnages par JEHAN MICHEL. 4. Idem.*

*Le Mystere de la PASSION de N. S. & R. J. CHRIST avec les additions &c. faites par M. JEHAN MICHEL, par personnages. 4. Idem.*

*Le Mystere de la RESURRECTION par J. MICHEL. 4. Idem.*

To the first of the three preceding MYSTERIES printed by Trepperel, BRUNET says those of the PASSION and RESURRECTION by the same author are generally found annexed. An impression Par. pour Jehan Petit 1507, *petit in fol. goth. avec figures*, is denominated "Edition precieuse." Of the "Mystere de la CONCEPTION, &c." as above, there are impressions Alain Lotrian, 4. *goth.* and P. Sergent, 4. *goth.* Of "Le Mystere de la

translated "out of Frenche in to Englysshe by GEFFRAY CHAUCER, flour of poetes in our mother tong:"—printed with other minor poems of Chaucer by RICHARD PINSON, *anno* 1527. (*Ames and Herbert, p. 277.*) Colophon:—"¶ Thus endeth the boke, called 'La belle dame sauns mercy.'" In URRY'S Chaucer the French original of this "poetical dialogue" is ascribed to M. ALEYN, secretary to the king of France. (Possibly Alain Chartier.)

PASSION," (as acted triumphantly at Angers) Par. Dryard 1486, *fol. goth.*; Verard 1490; and 1499, *fol.* Another 1490, without name of place or printer. Another N. Desprez, *fol. goth. sine anno.* Several of these have been before noticed. Later impressions, Lotrian, 4. *goth. sine anno*; Ph. le Noir 1532 or 1537, 4. *goth.*; and lastly, Par. Al. Lotrian 1539, 4.

*Mystere de l'institution des FRERES PRESCHERS, et commence S. Dominique, lui estant à Rome, vestu en l'habit de chanoine regulier, à XXXVI personnaiges. 4. goth. Jehan Trepperel.*

Very rare. Vid. BRUNET.

*Mystere de monseigneur S. PIERRE et S. PAUL, contenant plusieurs aultres vies, martires et conversions de saints, &c. 4. goth. Veuve Trepperel et Jehan Jehannot.*

*Mystere de NOTRE-DAME à la louenge de sa très-digne nativité, d'une jeune fille, laquelle se voulut habandonner à péché pour nourrir son père et sa mère en leur extrême pouvreté, et est à 18 personnages. 8. goth.*

"Très-rare," BRUNET.

*Mystere du CHEVALIER qui donna sa femme au diable, à dix personnages, représenté en 1505. 8.*

"Fort rare," BRUNET.

*MISTERE du très glorieux saint CHRISTOFLE par personnages &c. (Il est à XXXIII personnages.) 4. goth. Veuve Jehan Trepperel, & Jehannot.*

“MISTERE dont les exemp. sont de la plus grand rarete,” Brunet, who mentions another impression Par. 4. *sine nom. impressoris*.

The five articles last mentioned are given on the authority of BRUNET. (*Ante sub anno 1490.*)

*Les Commandemens de DIEU et du DIABLE.* 4. Jean Trepperel.

These, according to Brunet, are “anciennes poesies.”

*Les Menus Propos par PIERRE GRINGORE.* 4. *Idem.*

*Maitre PIERRE PATHELIN par P. BLANCHET.* 4. *with figures.* *Idem.* (*Sub anno 1490.*)

*Les SOUHAITS des Hommes.* 4. *Idem.*

*La Patience GRISELIDIS Marquise de Saluces (traduit du latin de Petrarque.)* 4. *Idem.*

BRUNET places this amongst the class of MYSTERIES. He specifies at least, “Le Mystere de Griselidis marquise de Saluces (à 35 personnages.)” 4. goth. Jean Bonfons, *sine anno*: a work of considerable rarity. The term “Mystere” in process of time appears no longer to have been confined to religious dramas, but to have been applied to several which are of a ludicrous, and apparently even of a profane description, as we have seen above. Or to speak more correctly, the most serious of these pieces have a strange mixture of the ludicrous; and perhaps the profanest are not without some extravagant compound of the religion, or rather superstition of the times.

*Les faits merveilleux de VIRGILLE.* 4. *Idem.*



MR. WARTON (*Hist. of Eng. Poetry*, vol. 3, p. 229) says "There is an old book (or as he elsewhere terms it, an old English black lettered history) of the necromancer VIRGIL, printed *anno* 1510." "This boke (intituled Virgilius) treateth of the lyfe of Virgilius, and of his deth, and many marvayles that he did in his lyfe tyme, by whitchcraft and nigramansy, thorouhg the help of the devylls of hell." The Colophon—"Thus endeth the lyfe of Virgilius, with many dyvers consaytes that he dyd. Emprynted in the cytie of Andewarpe by me JOHN DOESBORCHE dwelling at the Camer Porte," *with cuts*, 8. Mr. Warton also says that this enchanter VIRGIL is introduced in the lvii chapter of the "GESTA ROMANORUM," and that the story there given is in the beforementioned black lettered book. "VIRGIL'S LIFE," he adds, "is mentioned by Laneham among other romantic pieces." (*"Killingworth Castle,"* p. 34, *edit.* 1575, 12.) "This fictitious personage however seems to be formed of the genuine Virgil; because from the subject of his 8th. Eclogue he was supposed to be an adept in the mysteries of magic and incantation."

"VINCENT of BEAUVAIS relates many wonderful things done (*"mirabiliter actitata,"*) by the POET VIRGIL, whom he represents as a magician. Among others, he says that Virgil fabricated those brazen statues at Rome called "*Salvacio Romæ*," which were the gods of the provinces conquered by the Romans. Every one of these statues held in its hand a bell framed by magic: and when any province was meditating a revolt, the statue or idol of that country struck a bell. This fiction is mentioned by an anonymous author of the "*Mirabilia Romæ*," written in the XIII century, and printed by Montfaucon, (early impressions of

which are also specified by Panzer.) It occurs in Lydgate's "BOCHAS:"—

“EVERY image had in his hands a bell  
As appertayneth to every nacion  
Which by crafte some token should tell  
When any kingdom fill in rebellion, &c.”

Mr. Warton adds that “this fiction is not in BOCCACE,” Lydgate's original. He believes GOWER's Virgil is from the same romance. (*Hist. of Eng. P. ut supra.*)

*La Vie de Madame SAINTE KATHARINE de Sienne. 4.*  
*Idem.*

CAXTON printed “THE LYF OF ST. KATHERINE OF SENE; with the REUELACIONS of SAYNT ELYSABETH the Kynges doughter of Hungarye,” fol. without date. “This legende (of St. Katherine) compyled a worshipfule clerke fryer Reymond of the ordre of saynt domynik . . . whiche compyled this boke in latyn, &c.” The translator is uncertain; and it is perhaps equally doubtful whether he translated from the Latin original, or some early French translation.

*La grant DYABLERIE. 4. Veufve de Jehan. Trepperel.*  
(*Ante sub anno 1490, not. p. 118.*)

BRUNET denominates the author of this work ELOY DAMERVAL, and not DAMERLAN, as he is otherwise termed. He mentions two impressions, viz. “Le Livre de la DIABLERIE, en rimes et par personnages,” Par. M. le Noir 1508, fol. goth. and under the title of “LA GRANT DIABLERIE,” Alain Lotrian, 4. goth. *sans date*. The cuts in this work are of a very extraordinary description. (*See also the Cat. de la Valliere.*)

*Les Louanges des Benoist SAINTS & SAINTES de Paradis. 4. Eadem.*

*Le Livre du resolu en mariage: traitant et demontrant la grande provesse et restistance qu' ont eu et ont de present les femmes contre les hommes et principalement contre les puissans, fors & preux. par JEHAN LE FEVRE. 4. Eadem. (Ante, sub anno 1492.)*

*Le Parement & triumphe des Dames (en vers et en prose) par M. OLIVIER DE LA MARCHE. 8. Eadem. (Vide sub anno 1489, & notam. p. 231.)*

This very allegorical work furnishes an idea of the gallantry of that age, especially among such as piqued themselves on ancient manners. As to the author's mistress, for whose sake it was composed, it provides her with a complete toilette, which might serve as a pattern for other ladies of rank and modesty. "Les PANTOUFFLES d'humilité, les SOULLIERS de soing & bonne diligence, les CHAUSSES de persévérance, le JARRETIER de ferme propos, la CHEMISE d'honnêteté, le CORSET ou la COTTE de chasteté, la PIECE de bonne pensée, le CORDON ou LACET de Loyalté &c. et enfin le MIROER d'entendement par la mort." "A grave toilette for a fine woman," says the annotator on Du Verdier, "which (he ungallantly insinuates) the ladies of the present age are willing in a great measure to dispense with." These different heads serve as titles to as many *moralities* written in verse, 26 in number. Mention is made of an "impression goth." Par. 1510. The author, born *circa* 1422, died *anno* 1501. His profession Arms, Gallantry and Letters.



*Le depart et renoncement d'AMOURS lequel est moult utile et proufitable pour jeunes gens qui se veulent garder de folle amour. 4. Veuve Trepperel.*

*La Conqueste de l'Empire de Trebisonde, faite par Regnault de Montaubon, fils de Duc de Dardayne. 4. Eadem.*

*Les Prouesses et Faits merveilleux du noble HUON DE BORDEAUX, Pair de France, Duc de Guyenne. 4. Eadem.*

WARTON (on Spenser) has observed that the famous "Exploits of SYR HUGH OF BORDEAUX," was translated from the French by JOHN BOURCHIER, LORD BERNERS, in the reign of Henry VIII. and that the book passed through three editions: none of which I believe are specified by Ames and Herbert. Mr. Dunlop considers this romance as posterior to the invention of printing; but as a favorite work not only with the French but other nations. He observes that it has lately formed the subject of the finest poem in the German language; and that the incidents of the "OBERON" of Wieland, now well known through the beautiful translation of Mr. Southey, are nearly the same with those in this old French romance.

*Les CRONIKES DE FRANCE abregées avec la generation d'Adam et de Eve: avec les noms de tous les roys de France & combien ils ont regnè et ou ils gisent. 4. Eadem.*

*Le Roman de MELUSINE par Jean d'Arras, with figures, fol. P. le Caron, & Jean Petit.*

*LABYRINTH de fortune et Sejour des troys nobles Dames, composé par l'acteur des Regnars traversans & Loups ravissans. 4. Alain Lotrian.*

*Histoire romaine de la belle CLERIENDE, laquelle sauva la vie a son ami REGINUS le Romain, en habit de charbonnier, avec la piteuse mort de CICERON, translâtée de latin en françois. 8. Lotrian & Janot.*

*Les Prouesses et Vaillances de preux et vaillant HERCULES. 4. Alain Lotrien.*

Mr. DUNLOP observes that RAOUL LE FEBURE, who composed the romance of "Jason and Medea," is also the author of this of HERCULES, which was written *anno* 1463. Though it appears here in a separate form, it originally formed a part of his more extensive work, "Le Recueil d'Histoires Troyennes." The story commences with the amour of Jupiter and Alcmena, of which this hero's birth was the fruit. His labours are described as spontaneously undertaken to gain the love of the princess of Boeotia: Pluto is metamorphosed into a king, who resides in a gloomy castle; the fates become duennas, who watch over Proserpine; and Cerberus is a giant who guards the mansion. Much of the romance turns upon this hero's conquest of Spain. See more on the subject of this romance (*ante pp.* 255, *seqq.* article "Le Recueil, &c.")

*Les Angoysses douloureuses qui procedent d'amours, contenant trois parties, (par dame HELISENNE DE CRENNE.) with figures, 4. Denys Janot.*

*Le Livre du ROI MODUS & de LA REINE RACIO, qui parle du Deduit de la Chasse à toutes bêtes sauvages,*

*comme cerfs, biches, daims, &c. avec figures. 4. Jehan Janot.*

This singular work, on the subject of hunting and the various sports of the field, was first printed at *Chamberry, par Anthoine Neyret, anno 1486*, under this title, “*Le livre du ROY MODUS et de LA ROYNE RACIO, lequel fait mencion commant on doit deviser de toutes manieres de chasses.*” This very rare book is in fol. goth. and ornamented with wood cuts. Du Verdier (or his annotator) considers the impression above-mentioned by Janot to have been executed *anno 1503*; says there was also another, a Paris 1526, 4. gothique; and again, with the diction corrected, by Vincent Sertenas *anno 1560*.

The book, they add, is divided into five parts, which treat respectively of the several “*espèces de Chasse.*” It consists of dialogues, in which “*le Roi MODUS explique à ses disciples l’art de la vénerie. La Roine débite, en quelques endroits, des Moralités allégoriques exprimées souvent d’une maniere peu décente.*” The edition of 1526 is remarkable for wood cuts, some of which are said to be “*assez bizarres.*” “*Il y en a une (says the annotator of Du Verdier) qui représente un homme assis & lisant, ayant sur ses épaules, une femme nue . . . . c’est sans doute le Roi MODUS & la Roine RACIO dont l’attribute n’est pas plus décente dans la gravure, que son langage dans l’ouvrage même.*”

Whether the celebrated “*BOKE OF ST. ALBANS,*” which was first printed in the year 1486, and of which W. DE WORDE appears to have given an impression *circa 1496*, in fol. was partially compiled from the preceding, and other French works of a similar description which have been previously noticed, I have no



means at present of ascertaining. The "Book of St. Albans," which is otherwise intitled "A TREATISE OF HAWKING, HUNTING, FISHING, AND OF COAT ARMOUR," is attributed to DAME JULYANA BERNERS. This lady who was prioress of the nunnery of Sopewell, was, according to Mr. Warton, sister of LORD BERNERS. The "Livre, &c. de la Faulconnerie et des Chiens de chasse," par GUILLAUME TARDIF, might possibly be one source from whence the two former parts of this English treatise was taken. As the "Faulconry" of TARDIF teaches first, "à connoitre les oiseaux de proie, &c." and secondly, "les maladies desdits oiseaux, &c." so the English work appears to consist in the first place of like general description; and especially teaches in the second place to "vnderstonde the sykenesses and infyrmytees of these Birds," and also "to knowe medecynes for theym accordynge." Perhaps the conformity between Dame Juliana's book and "Le Livre du ROI MODUS," may be found to consist chiefly in the miscellaneous maxims or "moralités" in which each work abounds. These DAME JULIANA, like QUEEN RACIO, scatters profusely; and sometimes in a strain of coarseness alike incompatible with modern notions of female delicacy. Some however of the remarks of the lady prioress evince strong sense and accurate observation. Witness her celebrated poetical effusion which commences thus:—

"A FAYTHFULL frende wolde J fayne fynde  
To fynde hym there . he myghte be founde  
But now is the worlde . wext so vnkynde  
That frenship is fall . to the grounde  
Now a frende J haue founde  
That J woll nother . banne ne curse  
But of all frendes . in felde or towne  
Euer gramercy . myn own purse, &c."

The "BOKE OF BLASYNG OF ARMYES," the last of the treatises contained in the "Boke of Seynt Albons," which by some has been attributed to a different hand, seems to be confessedly a translation or compilation:—"Here now endyth the boke of blasynge of armyes translatyt and compylt togedyr at Seynt Albons the yere, &c. M. CCCC. LXXXVI."

*Regula canonicorum regularium per HUGONEM de SANCTO VICTORE commentario declarata. 8.*

This tract was printed by Gaspard philippe, but has in the title the device and motto of DENIS ROCE. Near the conclusion the following lines occur:—

"Vos qui servitis christo: servire studete  
 Ut memores sitis: hos versus sepe videte  
 Psallite devote: distincte metra tenete  
 Vocibus estote concordēs: vana cavete  
 Nunquam posterior versus: prius incipiatur  
 Donec anterior omnino perficiatur."

*Le ROMMANT DE LA ROSE.* In fine:—

"CEST LA fin du rommant de la rose  
 Ou tout lart damours est enclose." (g)

Probably the earliest impression, but whether before or after 1500, it appears uncertain.

(g) EDITIONS of the "ROMANT DE LA ROSE."

*Le ROMMANT DE LA ROSE.* fol. goth. min. sine nota anni, loci & typogr. (PANZER, tom. 4, p. 184.) In fine:—

"Cest la fin du rommant de la rose  
 Ou tout l'art damours est enclose."

*Le ROMANT DE LA ROSE.* M. le Noir, 1509, 4. (Tom. 8, p. 51.)

Concerning our own early poet, who invested the "ROMMANT DE LA ROSE" with an English dress, MR. GODWIN has observed after Leland, that "it was during the years that CHAUCER resided at the university of Paris, that he imbibed all the beauties, elegance, charms, wit, and grace of the French tongue to a degree that is scarcely credible. Nothing indeed can be

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C'est le Rommant de la Roze, Ou tout lart Damour est enclose. Histoires et Auctorites, Et maintz beaulx propos usitez. Qui a este nouvellement corrige suffisamment. Galliot du Pre 1526, fol. avec figures. (*Ibid.* p. 99.)

*Le ROMMANT DE LA ROSE, nouvellement Reueu et corrige oultre les precedens Impressions. P. Vidove pour G. du Pre, 8, (Ibid.* p. 126.)

*Le ROMANT DE LA ROSE. G. du Pre 1531, fol. (Ibid.* p. 147.)

*Le ROMMANT DE LA ROSE. (Par. Verard) fol. goth. figg. (BRUNET.)*

*Iterum, Verard, 4. sine anno—Jehan Petit, fol. sine anno—M. le Noir, 1519, 4.*

Very fine, and difficult to be met with.

*LE MEME. Par. G. du Pré 1526, fol. goth.*

A copy of this, on vellum, decorated with a great number of miniatures, was sold for 450 francs; (sale la Valliere.)

The edition of 1526 and all the subsequent ones of the XVI century are formed on the corrections of CLEMENT MAROT, which are so bold and frequent that they may be considered as alterations of the text. Even the older impressions being taken from manuscripts of the XV century, have been "corrigés dans l'orthographe & dans les expressions qui avaient vieilli;" but at least they approach nearer to the original.



more indubitable than that Chaucer was a consummate master of the language, and of all the literary productions which had then appeared in France." (*Life of Chaucer*, vol. 1, p. 354, 4.) The same author observes, "that the French have a just claim to priority over all the European nations in the invention of romances of chivalry, and the production of every

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*Le ROMMANT DE LA ROSE nouvellement revu et corrige (ut supra.) P. Vidove pour G. du Pre, 8.*

A beautiful edition, printed "en lettres rondes," and ornamented with little vignettes in wood. Perfect copies are much esteemed.

*LE MEME, accompagné de plusieurs autres ouvrages, d'une preface historique, &c. (par Lenglet du Fresnoy) Par. 1735, 3 vols. 12.*

To this edition must be added "Supplement au glossaire du roman de la rose, (par J. B. Lantin de Dameray.)" *Dijon 1737*, in 12: rare. These four volumes are become very scarce.

*LE MEME, nouvelle edition, avec des notes, un glossaire, &c. Par. Fournier, (1798) 5 voll. large 8. figg.*

This edition is said to contain all the faults of the preceding, with many additional ones.

*LE MEME, revu et corrige sur les meilleurs et plus anciens MSS. par M. Meon. Par. P. Didot, 1813, 4 voll. 8. figg.*

This edition, which was anno 1814 still in the press, was expected to be preferable to all others. Copies had been taken on all the various species of paper, and two on vellum.

*Le ROMAN DE LA ROSE, en lettres goth. avec figures en bois. fol. Par. Eustace. (Edwards' Cat. 1797.)*

species of offspring of the imagination. The 'Roman de la Rose' which was written during the thirteenth century, placed their pre-eminence as to these early ages beyond the reach of rivalry. It may justly be regarded as the predecessor and progenitor of all that is most admirable in the effusions of modern, in contradistinction to the chivalrous poetry." (*Vol. 2, p. 1.*) Yet this poem is not without its blemishes. Mr. Godwin again observes, "that the favorite measure in which the old romances are usually written, and in which the 'Roman de la Rose' is composed, is nearly the measure of the poem of Hudibras: and as this measure seems to carry with it an irresistible temptation to lead on the poet from verse to verse, and from page to page, we may conceive in what manner it operated upon the unformed taste of poetical writers of the middle ages. There are many passages in the 'Roman de la Rose' extending themselves through successive pages, which are distinguished by rhyme and measure alone from the laxest and most flagging prose. But if we would estimate truly any work of human intellect or genius, we must compare it not with the more finished ideas and art which may afterwards have arisen, but with the degree of merit exhibited in preceding compositions; though there are passages in the 'Roman de la Rose' which do not need to be compared with inferior works to enable them to command our admiration. The 'Roman de la Rose' was principally preceded by tales of chivalry: and though in these there are often manifested brilliant imagination, wild and striking inventions, grand sentiments of honour, and a noble enthusiasm, yet the main topics of which they treat are so remote from the simple and unsophisticated sentiments of the human mind, and are so distended,

colossal, and unnatural, as to exclude the writers who narrate them from the most genuine and unfading beauties of poetry. Compared then with the romances of chivalry, the ‘Romance of the Rose’ offers to us the most striking improvements. It commences with a rich vein of allegory and personification; and undoubtedly nothing can be more precisely and emphatically poetical, than a well sustained personification. It has also by means of the discourses and episodes occasionally inserted in it, a character of genuine humanness and life, and presents us with a finished picture of the manners, in many respects, of individuals in private society, as they existed in the thirteenth century.” (*Ibid.* vol. 2, p. 8.)

The earliest impressions of the various works of Chaucer by CAXTON, WYNKEN DE WORDE, and PINSON, appear not to contain his translation of the “ROMAUNT OF THE ROSE.” If we may credit the author of the preface to Urry’s Chaucer, it is first found printed in a large folio intitled “The Workes of GEFFRAY CHAUCER newly printed, with dyuers workes whiche were neuer in print before,” printed by THOMAS GODFRAY *anno* 1532, see also Ames, vol. 1, p. 319. Again by JOHN RAYNES 1542, fol.—THOMAS PETIT and ROBERT TOY, *sine anno*, fol.—WYLLIAM BONHAM, *sine anno*, fol. and perhaps regularly afterwards.

I shall here subjoin some of the most remarkable particulars which I have met with in the “Bibliothèque François” of Du Verdier, Par, 1772, 4. on the subject of this interesting poem.

“LE ROMAN DE LA ROSE” was commenced by GUILLAUME DE LORRIZ (*hodie* DE LORRIS.) He having left it in an unfinished state, it was continued and completed by JEAN DE MEUN or MEHUN, surnamed



**CLOPINEL.** **GUILLAUME DE LORRIS** lived in the time of St. Louis. He was a poet and juriconsult of the little town of "Lorris en Gatinois." Du Verdier says, that having become enamoured of a certain lady, he composed this celebrated romance in French rhyme, in imitation of the little work of Ovid "*de Arte Amandi*." La Croix du Maine observes "*en somme*" that it contains the precepts of love in order to arrive at enjoyment. The said Maître Guillaume de Lorris, adds the former of these bibliographers, does not acquaint us either with the name of his mistress, or the place of her birth. He says indeed :—

" C'EST celle qui a tant de prix  
Est tant est digne d'estre amée  
Qu'el doit estre ROSE clamée."

It is agreed that he possessed most of those qualities which constitute a poet, viz. an agreeable wit, a lively imagination, and great fruitfulness of invention. He understood the charms of fiction; of which contemporary poets knew little. His descriptions still please by their simplicity and truth, and are very characteristic of the times in which they were written. The curious reader is particularly referred to his description of SPRING,(g) and that of TIME; than which, it is pretended,

(g) I cite for the reader's amusement this celebrated description of spring from the translation of Chaucer.

" THAT it was May me thoughten tho,  
It is five yere or more ago;  
That it was May, thus dreméd me,  
In time of love and jolité,  
That al thing ginneth waxen gay,  
For there is nether buske nor bay,

none, ancient or modern, are more happy. Some again are delighted with the perusal of the "Roman de

---

In May that it n'ill shrouded bene,  
 And it with newé levés wrene;  
 These woddés eke recoveren grene,  
 That drie in winter ben to sene,  
 And the erthe wexeth proude withall  
 For soté dewes that on it fall,  
 And the pover estate forgette,  
 In whiche that winter had it sette  
 And then becom'th the ground so proude,  
 That it wol have a newé shroude,  
 And mak'th so queint his robe and fayre,  
 That it had hewes an hundred payre  
 Of grasse and flours, Inde and Pers,  
 And many hewés full divers;  
 That is the robe I mean iwis,  
 Through whiche the grounde to praisen is.

The birdés that han left her songe,  
 While thei han suffred cold ful stronge  
 In wethers grille, and derke to sight,  
 Ben in May, for the sunné bright,  
 So glad that they shewe in singing,  
 That in her hert is suche liking,  
 That thei mote singing and ben light;  
 Than dothe nightingale her might  
 To maken noise and singen blithe;  
 Than is blissfull many a síthe  
 The chelaundre' and the popingay;  
 Than youngé folke entenden aie,  
 For to ben gaie and amorous,  
 The time is than so savorous.  
 Harde is his herte that loveth nought,  
 In Mey, when al this mirth is wrought."

la Rose" on account of "la Philosophie cachée" which they think it contains; others for the licentious passages "les Discours amoureux" which provoked GERSON to take up his pen against it. Some moreover as PASQUIER says, compare the authors of this romance to Dante. Pasquier himself would challenge with them all the poets of Italy.

On the subject of this romance, JEAN ANTOINE DE BAYF composed the following sonnet, which he addressed to Charles IX.—

"SIRE, sous le discours d'un songe imaginé  
 Dedans ce vieil ROMAN vous trouverez déduite  
 D'un AMANT desirieux la penible poursuite,  
 Contre mille travaux en sa flamme obstiné.  
 Paravant que venir à son bien destiné,  
 FAUSSEMBLANT l'abuseur tâche le mettre en fuite.  
 A la fin BEL ACUEIL en prenant la conduite,  
 Le loge, après avoir longuement cheminé.  
 L'amant dans le verger, pour loyer des traverses  
 Qu'il passe constamment, souffrant peines diverses,  
 Cueil du rosier fleuri le bouton précieux.  
 SIRE, c'est le sujet du ROMAN de la ROSE,  
 Ou d'amour épineux la poursuite est enclose,  
 LA ROSE, c'est D'AMOUR le guerdon gracieux."

GUILLAUME DE LORRIS died *circa* 1260. Of the before-mentioned romance he wrote only the first 4150 verses. JEAN LE MEUN or CLOPINEL continued the work (*h*) forty years after the death of de Lorris, in the reign of Philipppes le Bel; or at the latest *anno* 1300.

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(*h*) MR. WARTON thinks "that there is a considerable difference in the merits of these two writers. WILLIAM DE LORRIS," he says, "who wrote not one quarter of the poem, is remarkable for his elegance and luxuriance of description;



Du Verdier says "the first verses of Clopinel commence after these last of Guillaume de Lorris:—

JAMAIS n'iert riens qui me confort,

- Si je perds vostre bienveillance

Que je n'ay mes ailleurs fiance,

Jean de Meun continues thus:—

Et si l'ay-je perdue espoir, &c.

Proceeding to the end where he says:—

Et sus ce point je me réveille.

For there is great probability that the last 30 or 40 verses, found afterwards in some copies, are not his."

JEAN DE MEUN (say the French critics) had more learning than G. DE LORRIS. Some think he was not only contemporary with Dante, but the associate of his studies. If the licentiousness of his muse gave just offence to some, the pungency of his satire did not fail to enrage others. He found himself assailed by enemies of every class. The court ladies were in particular with great reason indignant at the perusal of such passages as the following:—

"TOUTES estes, serez, ou fustes,

De fait ou de volonté, putes."

They determined, says DU VERDIER, one day to chastise him. The poet coming on some business to court was stopped by the fair assembly in one of the

and is a beautiful painter of allegorical personages. JEAN DE MEUN is a writer of another cast. He possesses little of his predecessor's inventive and poetical vein: and in that respect was not properly qualified to finish a poem begun by W. de Lorris. But he has strong satire; and great liveliness. He was one of the wits of Charles le Bel. Chaucer luckily translated all that was written by William of Lorris: he gives a part only of the continuation of Jean de Meun."

apartments; in presence of many lords, who to please them had engaged not to interrupt their purpose. JEAN DE MEUN seeing them armed with rods, and hearing them importunately urge the gentlemen to strip him, implored one boon: swearing he would not ask a remission of punishment from such as he had justly offended, but rather its execution. At the earnest instance of the lords present, his suit is with difficulty granted. Maître Jean then began thus:—"Mes Dames puisqu'il faut que je reçoive châtiment, ce doit être de celles que j'ai offensées. Or n'ai-je parlé que des méchantes, & non pas de vous, qui êtes ici toutes belles, sages & vertueuses: partant celle d'entre vous qui se sentira la plus offensée commence à me frapper, comme la plus forte putain de toutes celles que j'ai blâmées." There was not one found who would accept the honour of beginning the chastisement on such terms: and Maître Jean escaped, leaving the ladies covered with blushes, and furnishing to the lords present a very diverting occasion of laughter.

Passages in the "Roman de la Rose" so derogatory from the honour of the fair sex, excited other poets to stand forward in their vindication. MARTIN FRANC, (i)

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(i) MARTIN FRANC, or LE FRANC, of Arras, or Artois, author of "Le Champion des Dames," was secretary to the "Duc de Savoye," and at length to pope Felix, and to pope Nicholas anno 1447. He flourished in the time of Philip of Burgundy, and inscribed to him various works. Philelphus speaks honourably of him in his third elegy to his son Marius; but notwithstanding his eulogium, French critics assert that few of their ancient poets were more ignorant than Martin le Franc; though they confess he has very pleasant passages in his "CHAMPION DES DAMES," especially on the subject of the

a native of Normandy, and an ecclesiastic of "Lauzane en Savoie," is said to have written a book in opposition to this romance, which he intitled "Le CHAMPION des DAMES." It appeared long after the decease of Jean de Meun, and was inscribed to Philip II. duke of Burgundy, surnamed the good. Du Verdier also

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"Maid of Orleans," where one "MALEBOUCHE," always ready to contradict "le Champion des Dames," relates strange things, which may have suggested ideas to modern poets. This MALEBOUCHE has a second named VILAIN PENSER, who still aggravates all that is said against the fair sex. Malebouche does not forget the story of the papesse Jean, to shew that there is nothing of which women are not capable.

"O benoist Dieu ! comme oza femme  
Vestir chasable & chanter messe."

This poem is very little known, and "est plaisant par l'espèce de ridicule qui y regne." Two editions are mentioned: one in fol. double columns, *sans date & lieu*; the other 8. Par. par Jean Vidoue pour Galiot Duprè, 1530.

DE BURE particularly notices "Le Roman de la Rose," 1529, 8. (probably that of G. du Pré before-mentioned) which edition he says is "la plus recherchée," because it is executed "en lettres rondes." It is ornamented with small wood cuts, which are very beautiful. Well preserved copies are extremely rare. He notices also "Le Champion des Dames," Par. 1530, 8. which is, like the preceding, highly treasured by the curious on account of the Roman character: being the only impression of that description. It is also ornamented with handsome wood cuts; and is sometimes found annexed to the last mentioned edition of "Le Roman de la Rose." It is a very rare book. Another work of Martin le Franc is "L'Estrif de Fortune & de vertu," Par. M. le Noir 1505, 4.—Idem, 1519, 4. Panzer acknowledges the latter only.



describes a work intitled "Le CHEVALIER aux DAMES;" a rhyming apology for the ladies, in answer to "Le Roman de la Rose." It was printed at Metz 1516, 4. with wood cuts. He says the author is anonymous. The writer of the "Roman de la Rose" is therein designated by the name "VILAIN CŒUR," who by his injurious attacks had wished to degrade "NOBLESSE FEMININE" from the honours which she enjoyed. "NOBLE CŒUR le vengeur des dames" undertakes to revenge them for all the unjust imputations charged upon them. "NATURE" conducts and supports him in this enterprize. He paraphrases the litanies of the virgin to assert the prerogatives of women. At last he fights with "VILAIN CŒUR" and "MALEBOUCHE" his brother, whom he covers with wounds and puts to flight.

The "Chronique d'Aquitaine" furnishes "un trait de risée que le bon Maître JEAN DE MEUN fit aux Freres Prêcheurs ou Jacobins de Paris." He ordered in his last will that his remains should be interred in their church: and bequeathed to them a certain chest, with all that it contained, on condition that it should not be opened till after his interment. Maître Jean died; and "son service mortuaire" was performed agreeably to his directions. The *freres* hastened to take possession of the chest: but found it full of nothing but large pieces of slate, (d'ardoise) on which perhaps the deceased had been accustomed to describe geometrical figures. The indignant monks, finding that both alive and dead he selected them for a subject of ridicule, disinterred his body: but the court of parliament informed of this inhumanity, obliged them to allow it a decent sepulture in the cloister of their convent. From this anecdote Du Verdier concludes that he was not, as

some say, himself "Docteur en Theologie:" although in these times the students of the university of Paris were hostile to these mendicants, for their arrogance, and thrusting themselves as well into the high offices of confessors to kings and princes, as also into the chairs of public lecturers. Maître Jean retaliates upon them as far as lies in his power, both in his "Roman de la Rose" and other compositions: representing the vices of certain of them, under the character of "FAUX-SEMBLANT."

Lastly, noticing the indignation of GERSON against this work, "what would the good doctor," asks DU VERDIER, "have said of the productions of an Aretino or a Rabelais." "What would he have said," asks his commentator, "of the 'soi-disant philosophes' of modern times; who assail at one and the same time both religion and decency."

The preceding observations of DU VERDIER and his annotators strongly remind me of a passage of CHEVILLIER (ch. ix, p. 221) applicable to this particular subject. Speaking indeed primarily less of licentious authors than of sordid "Imprimeurs" and "Libraires," he tells us that a learned juriconsult, whom he terms "VITAL DE THEBES," so early as the year 1500 brings against printers this heavy charge, "that to gratify their own avarice, many of them were ready to prostitute that fine art by the impression of infamous books, 'pleins de saletez & des abominations.'" It is in the epistle dedicatory which he prefixed to the "Volumen Decretalium," printed by Gering and Rembolt, that Vitalis thus expresses himself:—"Est enim videre nonnullos qui turpis lucri gratia non erubescunt imprimere quosdam libellos tantæ spurcitiae atque obscœnitatis, ut ne quidem in foedorum numinum sacris

admitterentur. Quorum impudica ingenia odio & execratione digna sunt, quod coeleste Palladiumque imprimendi munus, ad ornatum castarum mentium ab immortalī Deo hominibus concessum, ad lusus noxios atque obscænos, & quod aurium pace dixerim, ad prostibula transferant." "He is here speaking," says Chevillier, "of certain romances, &c. 'de quelques Livres deshonnêtes, & des comedies infames, qui furent imprimez en ce tems la.'"

"It is now," adds CHEVILLIER, (k) "two hundred years since GERSON wrote a treatise against a wicked book current in his time, which is attributed to Jean de Meun, autrement 'Clopinel,' who was living in 1300." Gerson exclaimed also from the pulpit against this book. He says in his sermon for the 4th. Sunday in advent, "Si esset mihi Liber Romancii de Rosâ (l) qui esset unicus, & valeret mille pecuniarum libras" (which Chevillier translates by "mille francs") "comburerem potius quam venderem . . . Et si scirem ipsum (Joan. Meldun.) non egisse poenitentiam, non potius rogarem pro eo quam pro Judâ. Et augmentant hi qui in malo eum legunt poenam suam, si est damnatus, vel in purgatorio." Gerson intends to say by this barbarous Latin, "that if he were in possession of the only copy of the work, he would destroy it, though it were valued at

(k) L'Origine de l'Impr. de Paris, chapt. ix, p. 221.

(l) On this subject Du Verdier or his annotator cites a passage from the "Opuscula" of Gerson to the like effect:—"Si mihi sit Romantius Rosæ qui et unicus extet, & viginti sestertiis, sive (ut apertius dicam) quingentis aureis esset, mihi combureretur potius quam veniret in hoc, ut qualis est publicaretur." And with equal resentment of the author *alibi* in eod. opusc.



a thousand francs:—and that if he were assured the author had not repented of the sin which he committed, in composing such a work, he would no more think of praying for him, than for Judas:—and that assuredly his sufferings in purgatory (if he were yet there) were augmented in proportion to the increasing wickedness of those who please themselves in the perusal of his work.”—This sentiment, he says, is an imitation of that of S. Basil, who says of Marcion and other heresiarches, that the destruction of those souls who perish through their doctrine, causes them to be tormented with severer pains.

“An excellent lecture this,” Chevillier proceeds to intimate, “which that great Chancellor of our University gave the printers of early days: and which, by parity of reasoning, should have its effect on such as continue to print or sell books still more abominable than the ‘ROMAN DE LA ROSE.’” “In our times,” says he, “there are but too many of these infamous works, which have no other tendency than to precipitate to the pit of destruction both their readers, and those who are concerned in their production. For (he adds) if the ‘Pastor Fido’ of BAPTISTA GUARINI, has been to many of the fair sex the occasion of the loss of their honour; (as Janus Nicias Erythræus observes in his ‘*Pinacotheca*,’ p. 96,) what must be the effect of books far more dangerous; to which the combined wickedness of authors and printers have since given currency.”

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Of the following works, borrowed also by our EARLIEST PRESS from the FRENCH, some of the originals do not appear in PANZER’S list. Others by their date or place of impression are excluded from our regular

series. I shall give them a place here, for the reasons before assigned, *sub fine librorum sine anno, ante M.D.*

“THE BOKE NAMED THE ROYALL.” CAXTON 1484. “The ryal book, or book for a kyng, in which ben comprysed the x commandements, the xii artycles of the fayth, the vii dedely synnes, the vii petycions of the pater noster, the vii. yestes of the holy ghoost, the vii vertues.” At the end, “This boke was compyled & made atte requeste of kyng Phelip (le Bele) of Fraunce. Ju the yere &c. m. cc. lxxix. and translated or reduced out of frensshe into englysshe by me Wyllyam Caxton, &c.” PANZER is certainly mistaken when he names as the original of Caxton’s “Royal book,” “LA SOMME RURALE” of JEAN BOVTHILLIER, (*Brugis* 1479, *Abbat. Vill.* 1481, *Par.* 1488, *fol.*) for “LA SOMME, &c.” is a work of ecclesiastical jurisprudence. “The boke named the Royall” was reprinted by W. DE WORDE *anno* 1507, 4. It has several curious wood cuts.

“THE CHASTYSING OF GODDES CHYLDREN.” CAXTON, *sine anno*. To this is generally annexed a “Treatise of love, &c.” said to have been “translated out of Frenche into Englyshe the yere of our Lord M. cccc. lxxxiii. by a persone that is vuperfight in suche werke.” HERBERT is inclined to consider “the treatise of love” as in reality the concluding part of the first mentioned work.

“THE CASTELL OF LABOUR, wherein is Rychesse, Vertue and Honour.” W. DE WORDE 1506;—an allegorical poem in seven lines stanzas; with many wood cuts: translated from the French by ALEXANDER BARCLAY; probably from “LE CHATEAU DE LABEUR, et les faintises du Monde,” *Par. Augereau.* 1532, 12.

“ KYNGE APPOLYNE OF THYRE ; ”—an ancient romance translated from the French by ROBERT COPLAND ; who in his prologue says, “ My worshypfull mayster Wynken de Worde hauynge a lytell boke of an auneynt hystory of a kynge somtyme reygnyng in the countree of Thyre called Appolyn, concernyng his malfortunes and peryllous aduentures right espou- uentables, bryefly compyled and pyteous for to here, the which boke J Robert Coplande haue me applyed for to translate out of the Frensshe language into our maternal Englysshe tongue at the exhortacyon of my forsayd mayster, accordyng dyrectly to my auctor, gladly follouinge the trace of my mayster Caxton, begynnynge with small storyes and pamfletes and so to other.” See more of this favourite old romance, said to have existed before the year 1190, in MR. WARTON’S dissertation on the “ GESTA ROMANORUM.” (*Herbert*, p. 149.)

Panzer has this work, *Latine* “ Incipit hystoria APOLLONII REGIS,” 8. *sine loco & anno* ; a Dutch translation, “ *Delphis* 1493, 4.—and *Italice* “ Istoria di APPOLLONIO DI TIRO in ottava rima,” *Venez.* 1486, 4. *Iterum*, *sine anno*, 1489, 4. and reformata per P. de Taegia, *Mediolani* 1492, 4. The earliest mention of any printed French translation is the following :—“ La plaisante & agreable Histoire d’APPOLLONIUS Prince du Tyr en Afrique et Roy d’Antioche,” (trad. par Guil. Corrozet)” Lotrian & Janot 1530, 8.

“ THE KNYGHT OF THE SWANNE.” A copy of this printed on vellum, with figures, 4. *anno* 1512, is noticed by AMES. It was reprinted by WILLIAM COPLAND, 4. *sine anno*. “ Here begynneth the history of the noble Helyas, knyght of the swanne, newly translated out of Frensshe in to Englysshe at thynstygacyon of the



puyssaunt and illustrious prynce, lorde Edwarde duke of Buckyngham." Beneath this title is a cut of the knight in a ship drawn by a swan. The preface states that the above-mentioned duke of Buckingham "cohorted Copland's mayster Wynken de Worde to put this sayd vertuous hystorye in prynte....and for this purpose hath soughte and founde a true approued cōpye enprynted and corrected in the French language, &c." Panzer (I believe) does not indicate a single French impression of this romance. The book concludes, "Thus endeth the life &c of the moste noble and illustrious Helyas, knyght of the swanne, with the byrth of the excellent knight Godfrey of Boulyon one of the nine worthyes and the last of the three crysten. Imprinted, &c."

"HYSTORIE OF OLYUER OF CASTYLLE and of the fayre HELAYNE daughter vnto the kyng of England:" with many wooden cuts, 4. W. DE WORDE 1518. Panzer notices only "Histoire d'OLIVIER de Castille et d'ARTUS d'Algarbe et de HELEYNE, fille au Roi d'Angleterre & de HENRI fils d'Olivier qui grands faits d'armes firent en leur tems: translatée de latin en francois par Philippe Camus." *A Geneve* 1482, *char. goth. fol.*

"THE ORCHARDE OF SYON, in the whiche is conteyned the reuelacyons of seynt Katheryne of Sene, with ghostly fruytes &c." W. DE WORDE 1519, fol. The title printed in red, over a wood cut of S. Katharine in the habit of the order of S. Dominick. The volume contains other wood cuts of singular design, described by AMES, p. 158. At the end—"¶ Lenuoye of Dane James the translator, &c." I have noticed "The Lyf of S. Katherin of Sene," by CAXTON, and the probable French original, *ante*, page 322: but whether these

"reuelacyons, &c." are from the French, or from the Latin or Italian, does not appear.

"NYCHODEMUS GOSPELL." W. DE WORDE 1532, 4. "Nychodemus whiche was a worthy prynce dyd wryte this blessyd story in Ebrewe. And Theodosius the Emperour dyd it translate out of hebrewe into latin. And bysshoppe Turpyn dydde translate it out of latyn into frensche. And here after ensueth this blessyd story." This singular tract of 23 leaves contains several wood cuts. (*Herbert, p. 184.*) The "EVANGELIUM NICODEMI" appeared early. PANZER specifies three impressions *ante* 1500, *sine loco & anno*; but mentions no French impression.

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## Corrigenda.

Preface, page viii, for *xps̄iNoves* read *xps̄iNovis*.

„ page ix, line 1, for *Abraham*, read *Alexander*.

Page 33, line 3, for BONHEUR read BIEN.

„ 104, „ 13, „ *appeard* read *appeared*.

„ 106, „ 4, „ 1054 read 1154.

„ 190, „ 31, „ *sorthon* read *forth on*.

„ 324, „ 22, „ *Mr. Southey* read *Mr. Sotheby*.

„ 333, „ 14, „ *Est* read *Et*.

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## Directions for placing the Plates.

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